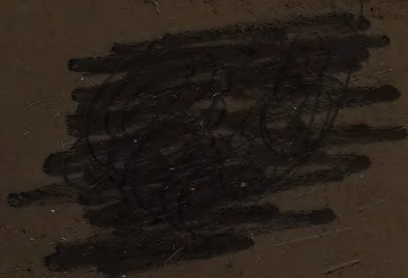


A SHORT HISTORY  
OF THE  
BRITISH SCHOOL OF PAINTING

George H. Shepherd











H. S. Field

Sept 1921

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BRITISH SCHOOL OF PAINTING.

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Dedicated

(BY PERMISSION)

TO

SIR FREDERICK LEIGHTON,

PRESIDENT OF THE

ROYAL ACADEMY OF ARTS.





A  
SHORT HISTORY  
OF THE  
BRITISH SCHOOL  
OF  
PAINTING

BY  
GEORGE H. SHEPHERD.



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—  
1881.







## P R E F A C E.

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My aim in compiling a short History of the British School of Painting is to supply an apparent want in the Art Literature of the day. All our recent valuable Text Books and Essays upon Art pre-suppose more accurate information respecting the names, characteristics and principal works of the painters of the British School than is to be found in a concise form, within the reach of every art student. Although fully conscious that I have rather collected the materials for a history than deftly welded them into one, I trust that my foundation of facts will be solid enough to enable some future historian to construct upon it a more graceful edifice. If, in the meantime, my labours prove of service in bridging over the gap, I shall feel amply repaid.

I regret the accidental omission of the names of several excellent artists. This and other short comings I hope to remedy should a second edition be called for.

I am indebted to many Members of the Royal Academy for their kind co-operation, and I also acknowledge my obligation to the following works on Art:—

Modern Painters, by John Ruskin; Chambers's Encyclopædia; Dictionary of Recent and Living Painters (Chatto & Windus); Redgrave's Dictionary of Artists of the English School; Allan Cunningham's Lives of the most Eminent British Painters (Bell & Sons); Leslie's Handbook for Young Painters (Smith & Elder); The Discourses of Sir Joshua Reynolds; Modern Painters and their Paintings, Sarah Tytler (Daldy, Isbister & Co.); Life of Turner, by W. Cosmo Monkhouse (Sampson Low & Co.); Anecdotes of Painting in England, by Walpole (Ward & Co.); Ten Lectures on Art, by E. J. Poynter (Chapman & Hall); Essays on Art, by J. Comyns Carr; The Higher Life in Art and The Witness of Art, by Wyke Bayliss (David Bogue); The Art Journal, from date of publication (Virtue & Co.); The Magazine of Art (Cassell, Petter & Galpin); The Artist (William Reeves); Cassell's Art Treasures Exhibition; Catalogue of the National Gallery; Catalogue of the National Gallery at South Kensington; Academy and Grosvenor Notes, by H. Blackburn (Chatto & Windus); Notes on Turner, Hunt and Prout, by John Ruskin (The Fine Art Society); The Year's Art, by Marcus B. Huish; The Athenæum; The Academy; L'Art; and other sources.

GEORGE H. SHEPHERD.

*Nov. 5th, 1880.*

## POSTSCRIPT.

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IN the brief account of the Foundation of the Royal Academy, on pages 9 and 10, I have repeated a common error respecting its supposed Charter of Incorporation. It is not a Chartered Body, but a Society, based simply on a document, called an Instrument, drawn up by the Artists, and ratified by the Sovereign. Full particulars will be found in "The History of the Royal Academy of Arts, from its foundation in 1768 to the present time, with Biographical notices of all the Members," by William Sandby (Longman & Co., 1862).







## CONTENTS.

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### CHAPTER I.

	<i>Pages.</i>
INTRODUCTION; FOREIGN ARTISTS WHO PRACTISED IN ENGLAND; THORNHILL, HOGARTH, REYNOLDS; FOUNDATION OF THE ROYAL ACADEMY; LAND- SCAPE PAINTERS FROM T. GAINSBOROUGH, R.A., TO VICAT COLE, R.A.; FRENCH 'IMPRESSIONIST' SCHOOL; ENGLISH 'NATURALISTIC' SCHOOL; SCOT- TISH SCHOOL; MARINE PAINTERS; ARCHITECTURAL PAINTERS; ECLECTICISM OF THE BRITISH SCHOOL; INFLUENCE OF TURNER ... ..	I to 53.

---

### CHAPTER II.

HISTORICAL, PORTRAIT AND GENRE PAINTERS: FROM BENJAMIN WEST, R.A., TO THOMAS FAED, R.A. ...	54 to 105
--	-----------

---

### CHAPTER III.

PRE-RAPHAELITISM ... ..	106 to 113
-------------------------	------------

## CHAPTER IV.

HISTORICAL, PORTRAIT AND GENRE PAINTERS, CONTINUED: H. S. MARKS, R.A., TO V. C. PRINSEP, A.R.A. ....	114 to 138
ALPHABETICAL LIST OF PAINTERS OF INCIDENT, AND THEIR PRINCIPAL PICTURES ..	139 to 157
PAINTERS OF STILL-LIFE ...	157 to 158
THE GROSVENOR GALLERY...	158 to 160
FRENCH AND BRITISH ART COMPARED ..	161 to 162

## CHAPTER V.

WATER COLOUR PAINTING; OUR GREAT MASTERS, TURNER, COX, DE WINT, COPLEY FIELDING, BARRET, PROUT, HUNT, CATTERMOLLE, AND LEWIS; PAINTERS OF SECONDARY RANK; MEMBERS OF THE TWO SOCIETIES ...	162 to 178
APPENDIX—MEMBERS OF THE ROYAL ACADEMY FROM ITS FOUNDATION ...	179





## THE BRITISH SCHOOL OF PAINTING.

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**A**RT, in the true acceptation of the term, is Poetry embodied in form and colour; its most exalted efforts record the noblest aspirations and achievements of our race; the history of its origin and development is to a great extent that of civilization.

The art of a nation is a reflex of its thought and feeling. The subtle truth of Goethe's axiom,—“the Beautiful is higher than the Good, for it includes it,” is indicated by the fact that a decline in the truth and beauty of artistic form is one of the earliest symptoms of social and national declension.

To trace the progress of the art of painting from its origin in prehistoric ages, through its imperfect development in China and Egypt, to

its culmination in Italy, would be an exhaustive task, outside the limits of this essay. A brief sketch of the origin of the various European schools of painting may, however, form a useful introduction to the history of our own.

Although no specimens of the art of painting as practised by the ancient Greeks have survived, it is reasonable to infer from the remains of their architecture and sculpture, that the sister art, which is also based on design or drawing, occupied an equally high position. The legendary works of Apelles and Zeuxis rank beside those of Phidias in the art records of Greece.

Curiously enough no great national school of painting ever flourished in ancient Rome. The works of art which adorned its temples and palaces were by Greek artists. When the seat of empire was transferred to the east, the art was there styled Byzantine, a peculiar and conventional mannerism, in which certain typical forms were repeated with recognised significance. This form of art is still observed in Russian ecclesiastical painting. After the conquest of Constantinople in 1204, the Byzantine school was dispersed, and many Greek artists

removed to Italy. The works of Cimabue, Giotto, and other early Italian masters, still shew the influence of their style. Four great Italian schools of painting were subsequently founded, viz:—The Florentine, the Venetian, the Bolognese, and the Roman, each animated by distinguishing principles and excellences. Art culminated in Italy in the sixteenth century, with the immortal works of Titian, Giorgione, Correggio, Veronese, Raphael, and Michelangelo. A period of gradual decline then set in; and although during the first half of the seventeenth century a revival was attempted, it lacked vitality, and at the present day art is probably at as low an ebb in Italy as in any country in Europe.

In Germany during the time when the great Italian masters flourished there were many able painters, and the names of Van Eyck, Mabuse, Albert Dürer, Holbein and others, rank with the great masters of any school.

The seventeenth century witnessed the rise of two national schools of painting in the Netherlands,—the Flemish and the Dutch, the former represented by Rubens, Teniers, and Vandyck,—



the latter by Rembrandt, Cuyp, Gerard Dou, Vandevelde and Ruysdael.

In the same century national schools of painting in France and Spain were founded. N. and G. Poussin, Claude Lorrain, and Bourdon were the great French masters of that century, as Murillo, Velasquez, and Zurbaran were of Spain.

Owing probably to the insular position of England, the British school of painting was the last national school that arose in Europe. Missal painting was the highest art practised until the reign of Henry VIII., when Sir Thomas More, by the advice of Erasmus, invited the great German painter, Hans Holbein, to visit England and subsequently introduced him to the king, who highly appreciated the artist's genius. Miniature painting, which owes its origin to the practice of embellishing manuscript books, was first introduced into England by Holbein, and was for upwards of a century successfully practised by his followers without giving rise to any higher form of art. Nicholas Hilliard (b. 1556, d. 1619), Isaac Oliver (b. 1556, d. 1617), and his son Peter Thomas Flatman (b. 1633, d. 1688), Samuel Cooper (b. 1609,

d. 1672), and his brother Alexander, John Hoskins, Richard Cosway, and Nathaniel Hone rank among its most eminent professors. Holbein's portraits of eminent Englishmen are marvellous on account of the simple dignity of their style and their wonderful manipulation. He resided in England until his death in 1554.

The next royal connoisseur was Charles I., the friend and patron of Rubens and Vandyck, both of whom practised their art for many years in England. Under their auspices a national school of painting might have been created had not the turmoil of politics diverted men's minds from the arts of peace to those of war, and postponed the foundation of our English school for another century.

After the death of Vandyck, Peter Lely, a native of Westphalia, settled in London, and was the court painter during the reigns of Charles I., Cromwell, and Charles II.; and Godfrey Kneller, a native of Lubeck, succeeded him in the post, which he filled during the reigns of James II. and William III. Both painters are chiefly known by their portraits of the Court Beauties of their re-

spective sovereigns. Their successor, Sir James Thornhill, was the first Englishman who achieved celebrity in decorative art, based upon the style of Le Brun and Verrio. His greatest works are the Dome of St. Paul's and the Ceiling of Greenwich Hospital.

William Hogarth, his pupil, is not only our first great English painter, but also one whose works will, in many qualities, compare with the great masters of any school. He was born in London, in 1697, and his early efforts were confined to engraving coats of arms on metal and plates for the publishers, one of his chief undertakings in the latter department being prints illustrative of *Hudibras*. He next practised portrait painting with considerable success, his most important works being likenesses of Garrick, Henry Fielding, Captain Coram and John Wilkes. He relinquished what was then the only lucrative branch of art because it seemed to demand more servility and flattery than were at the disposal of the great satirist, and followed the evident bent of his genius by depicting the vices and follies of the age in a series of works which are in conception and execution unrivalled by any subsequent painter. In

1733, he painted a series of six pictures, illustrating 'The Harlot's Progress,' and engraved them himself. These were followed by 'The Rake's Progress,' 'Southwark Fair,' 'Modern Midnight Conversation,' 'The Distressed Poet,' and 'Strolling Actresses in a Barn.' In 1745 appeared his 'Marriage à la Mode,' now in the National Gallery, and three years later the 'March to Finchley.' He also contributed to literature 'The Analysis of Beauty.' The moral of his satire is always stern and just; his greatest works are as original and witty in conception, as they are masterly in execution. Walpole says, "His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce, and editors of burlesque nature."

Before the close of the life of the founder of our English school, two other great painters appeared upon the scene, Sir Joshua Reynolds and Thomas Gainsborough. The former, born in 1723, learnt painting under the best masters of the day, and then went to Italy to study the works of Titian, Raphael, and Michelangelo. On his return to London, after an absence of three years, he was at once recognised as the head of his profession,

Lely and Kneller were deposed, and he was admitted to be the greatest painter that England had seen since the days of Vandyck. Sir Joshua Reynolds was a man of a highly cultivated intellect, and was on intimate terms with the most eminent men of a remarkable age. Garrick, Dr. Johnson, Gibbon, Burke, Goldsmith, Sterne, Sheridan, seem to live again on his canvases, and he imparted to their portraits the dignity of historical art. He enriched the principal collections at home and abroad with sacred and historical subjects, and his idealized portraits of children are alone sufficient to render his name immortal. As an historical painter he failed to achieve great eminence, his works shewing evidence rather of careful study than of happy inspiration. His most elaborate work in this department was the 'Nativity,' twelve feet by eighteen, which perished in the fire at Belvoir Castle. His other chief religious and historical pictures are the 'Holy Family;' a series of allegorical figures for the window of New College Chapel, Oxford; 'Ugolino,' 'The Continnence of Scipio,' 'The Death of Dido,' 'Infant Moses in the Bulrushes,' 'The Cauldron scene in Macbeth,' and 'Hercules strangling the Serpents.' It is, however, in portraiture that Sir Joshua Reynolds

is unsurpassed by any artist of modern times ; and his portraits of Miss Kemble, Miss Siddons as the 'Tragic Muse,' John Hunter, Garrick, Lord Heathfield, and many others worthily rank beside the masterpieces of Vandyck. Perhaps, however, Reynolds's happiest productions were his single poetic figures, idealized portraits of children or women, invested with an air of purity and innocence peculiar to the genius of the painter. 'The Beggar Boy,' 'Girl with a Bird Cage,' 'Simplicity,' 'The Age of Innocence,' 'The Snake in the Grass,' and many kindred themes are among the most pleasing of his works. The fifteen Discourses which he delivered to the students of the Royal Academy between the years 1769 and 1790, form a noble monument to his literary and critical capacity, and embody sound art criticism in scholarly terms. In the glowing language of Burke, Sir Joshua Reynolds was "in taste, in grace, in facility, in happy invention, and in richness and harmony of colouring, equal to the great masters of the renowned ages."

In 1765, the chief painters of the day after having for many years formed a kind of academy of their own, succeeded in obtaining a Royal

Charter of Incorporation, and in 1768, the king, George III., instituted the Royal Academy of Painting, Sculpture and Architecture, composed of the ablest artists resident in Great Britain.\* Thirty-six academicians were selected, and Reynolds, holding unquestionably the first rank in his profession, was nominated president, and soon afterwards received the honour of knighthood. His death occurred in 1792, and he was interred in the crypt of St. Paul's Cathedral, with every honour that a sorrowing nation could devise.

Thomas Gainsborough, R.A., the great rival of Reynolds in portraiture, and his superior in landscape art, was born in 1727, and gave early indications of his future eminence. His landscapes with children are among the finest efforts of any school. "There is a charm," says Allan Cunningham, "about the children running wild in the landscapes of Gainsborough, which is more deeply felt by comparing them with those of Reynolds. The children of Sir Joshua are indeed beautiful creatures, free, artless, and lovely; but they seem

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\* In 1823 the Royal Hibernian Academy was incorporated at Dublin, and in 1826 the Royal Scottish Academy was instituted at Edinburgh, and received a Royal Charter in 1838.



all to have been nursed on velvet laps, and fed with golden spoons. There is a rustic grace, an untamed wildness about the children of the other, which speak of the country and of neglected toilets. They are the offspring of nature, running free amongst woods as wild as themselves. They are not afraid of disordering their satins and wetting their kid shoes. They roll on the green sward, burrow like rabbits, and dabble in the running stream daily." As a portrait painter, Gainsborough takes rank next to Sir Joshua Reynolds; as a painter of landscape animated with figures, he is at the head of the English school. 'The Cottage Door,' 'The Brook,' 'The Woodman and his Dog in a Storm,' 'The Cottage Girl with her Dog and Pitcher,' 'The Shepherd's Boy in a Shower,' and 'The Fight between Boys and Dogs,' are among his finest productions. He was not so highly cultivated a man as Sir Joshua Reynolds, and owed little to the study of the old masters. A feeling of rivalry undoubtedly existed between them. Reynolds deeply offended Gainsborough by toasting him at an academy dinner as the first *landscape* painter of the day,—thus ignoring his great position as a portrait painter. It is said that Gainsborough's famous picture, the so-called

“Blue Boy,” was painted with the double object of disproving Sir Joshua’s favourite theory, that the predominant tone of a good picture should be red or yellow, but never blue; and of convincing the world that he was as great in portraiture as in landscape painting. He succeeded in the latter project, but the tones of blue are so broken and blended with warm tinges of golden green that the difficulty urged by Reynolds is acknowledged and evaded rather than vanquished. Ruskin says “Gainsborough’s power of colour is capable of taking rank beside that of Rubens: he is the purest colourist (Sir Joshua himself not excepted) of the whole English school, Turner himself, being, in management and quality of single and particular tint, in the purely technical part of painting, a child to Gainsborough. His forms are grand, simple, and ideal: his excellence is based on principles of art long acknowledged, and facts of nature universally apparent,—in a word he is an immortal painter.” He died in 1788.

Landscape painting has, since the days of Gainsborough, been the strong point of English art. The varied atmospheric effects of our changeable climate furnish an ever varying range of

studies in light and shade, and to this circumstance our landscape school is, without doubt, much indebted. One great characteristic of the art of our century, is the development of landscape from a mere accessory to a separate branch of study. Landscape painting, in the sense in which we apply the term, was not practised by the old masters. Their treatment of it was either simply decorative or the conventional rendering of calm and placid scenery, bathed in gentle sunshine. Mediæval painters rarely attempted to individualize the varying moods of nature, and what we term "an effect" was to them almost unknown. The Flemish school was the first to introduce correct aerial perspective, studied from nature, into landscape art, and the English school, as represented by Turner, carried it to perfection.

The principal contemporary landscape painter of Gainsborough, was Richard Wilson, R.A. Born in 1713, he began as a portrait painter, but during a visit to Italy he was advised by Zuccarelli to abandon portrait for landscape painting; and Vernet concurring in the same counsel, he determined to devote himself entirely to this branch, and during his long residence in Italy achieved

considerable reputation by his works. He studied the old masters with enthusiasm, and formed his style so closely upon theirs, that his own originality was subordinated to a classic adaptation from the Poussins, Salvator Rosa, and others. Perhaps his greatest works are 'The Destruction of Niobe's Children,' a 'View of Rome,' and 'The Villa of Mæcenæ.' During his life his pictures failed to attract popular attention, and Wilson complained bitterly of the neglect. Possibly dissipated health and an unaccommodating temper may have contributed to his want of success. His Italian subjects are considered his most characteristic works. His death occurred in 1782.

A greater and more original genius was John Constable, R.A., born in Essex, in 1776. His style was very broad and powerful, and his landscapes, in which mills, weirs, and dykes are prominent features, are generally depicted beneath cloudy, showery skies, with foliage glistening with dew or wet with rain. His pictures are greatly admired on the Continent, and have done much to form the style of the modern French landscape school. Among his finest works are 'The Lock,' 'The Cornfield,' 'The Farm of the Valley,' and 'Salis-

bury from the Meadows.' He was a man of a refined and cultivated mind, and his lectures on the History of Landscape Painting are of considerable literary and artistic merit. Constable was not a precocious genius, and his style was too original and peculiar to prove readily attractive to the general public. It was not until he was 43 years of age that he was elected an associate of the Royal Academy, and his elevation to full membership did not take place until ten years afterwards. His biographer, Mr. Leslie, says, "there is a place among our painters which Turner left unoccupied, and which neither Wilson, Gainsborough, Cozens, nor Girtin so completely filled as John Constable. He was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

The greatest name in English landscape art is that of Joseph Mallord William Turner. Born in London, in 1775, he owed much to the wise counsel of Dr. Munro, and to the art companionship of Girtin (an artist of great genius, who died young), and at the age of thirteen entered the Royal Academy as a student. For many years he studied the works of the great masters of the Dutch and

Italian schools of landscape, and acquired a sort of classic mannerism from which he was long in emancipating himself. Sir George Beaumont was the great art critic of that day, and under his rule, popular taste was directed to regard canons of art derived from the works of Claude Lorrain, the Poussins, Rosa, and other classical painters, as the only correct rules for composition and colouring. It was not until middle life that Turner set at defiance these artificial restraints, but gradually he abandoned the depicting of "gardens of the Hesperides and temples of Jupiter, for Yorkshire streamlets, Alpine precipices, and the coasts and harbours of his native land ; and thus became not only an original genius, but the inventor of a new era in painting, based on accurate perception and simple rendering of the facts of nature."

Ruskin says, " the great distinctive passion of Turner's nature,—that which separates him from all other modern landscape painters,—is his sympathy with sorrow, deepened by his continual sense of the power of death. Colossal in power, he was also tender and delicate in harmony of tint and subtlety of drawing. He had a perfect grasp of English scenery, and shrank from no labour in

expressing its details. His Yorkshire drawings are peculiarly rich and varied in composition, the rock and hill forms being marvellously accurate, while his skies and effects of mist are exquisitely rendered." Turner's genius was early recognized by the Royal Academy, for in 1799, when only twenty-four years of age, he was elected an Associate, and three years afterwards he attained the full rank of Academician. His whole life was devoted to the study and practice of his art, and his industry was unexampled, the number of his pictures, drawings, and sketches amounting to upwards of ten thousand. He illustrated some of the best literary productions of the day, and his famous *Liber Studiorum*, a publication which rivals the *Liber Veritatis* of Claude Lorrain, ranks among the important labours of his life. He bequeathed to the nation a noble collection of his pictures and drawings. The Turner Room, in the National Gallery, contains seventy of his finest works, and forms a grand monument to his genius. After a life of almost unrivalled success, he died, under an assumed name, in an obscure lodging at Chelsea, December 19th, 1851, and was buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul's Cathedral.



Turner was a man of reserved and peculiar temperament. Owing probably to defective education, he was, viewed from a social standpoint, an illiterate and eccentric recluse, but as an artist, in the glowing language of his great advocate and expounder, John Ruskin, he was "Glorious in conception—unfathomable in knowledge—solitary in power—with the elements waiting upon his will, and the night and morning obedient to his call, sent as a prophet of God to reveal to men the mysteries of the universe, standing, like the great angel of the Apocalypse, clothed with a cloud, and with a rainbow upon his head, and with the sun and stars given into his hand."

Dr. Waagen recognises the great genius of Turner in the following terms. "No landscape painter has yet appeared with such versatility of talent. His historical landscapes exhibit the most exquisite feeling for beauty of hues and effect of lighting; at the same time that he has the power of making them express the most varied moods of nature,—a lofty grandeur, a deep and moody melancholy, a sunny cheerfulness and peace, an uproar of all the elements. Buildings he also

treats with peculiar facility, while the sea, in its most varied aspects, is equally subservient to his magic brush. His views of certain cities and localities inspire the spectator with poetic feelings such as no other painter ever excited in the same degree, and which is principally attributable to the exceeding picturesqueness of the point of view chosen, and the beauty of the lighting. Finally, he treats the most common subjects, such as groups of trees, a meadow, a shaded stream, with such art as to impart to them the most picturesque charms. I should therefore not hesitate to recognise Turner as the greatest landscape painter of all times, but for his deficiency in an indispensable element in every work of art, viz: a sound technical basis."

It is usual to divide the art work of Turner into three periods: early, middle, and the decline. Ruskin, however, prefers to divide his art life into decades, and thus distinguishes them, "First period, 1800-1810. His manner is stern, reserved, quiet, grave in colour, forceful in hand. His mind tranquil; fixed, in physical study, on mountain subject; in moral study, on the mythology of Homer and the law of the Old Testament. Second

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period, 1810-1820. His manner becomes gentle and refined in the extreme. He perceives the most subtle qualities of natural beauty in form and atmosphere: for the most part denying himself colour. His execution is unrivalled in precision and care. His mind fixed chiefly on the loveliness of material things: morally, on the passing away of human life as a cloud from the midst of them. Third period, 1820-1830. A great change gradually takes place, owing to some evil chances of his life, in his moral temper. He begins after 1825, to exert and exhibit his power wantonly and irregularly, the power itself always increasing, and complete colour being now added to his scale in all conception. His handling becomes again more masculine, the refined work being reserved for particular passages. He forms in this period, his own complete and individual manner as a painter. Fourth period, 1830-1840. He produces his most wonderful work in his own special manner—in the perfect pieces of it, insuperable. It was in this period that I became aware of his power. The following pictures are examples of his manner at this period, none of them, unhappily, now in anything like perfect preservation, but even in their partial ruin, marvellous:—‘Childe Harold,’ ‘The

Golden Bough,' 'Mercury and Argus,' 'Juliet and her Nurse,' 'Shylock (the Rialto of Venice),' 'Nero and Leander,' 'Val d' Aosta,' 'Phryne,' 'Modern Italy,' 'The Slave Ship,' and the 'Fighting Temeraire.' Fifth and last period, 1840-1850. Virtually, the works belonging to this period are limited to the first five years of it. His health, and with it in great degree his mind, failed suddenly in the year 1845. He died in 1851-\*\*\*. The work of the first five years of the decade is in many respects supremely, and with *reviving* power, beautiful. The 'Campo Santo, Venice,' 1842, and the 'Approach to Venice,' 1844, were, when first painted, the two most beautiful pieces of colour that I ever saw from his hand."

Gainsborough, Wilson, Constable, and Turner, were the four great founders of the British school of landscape painting, but the vitality of this eminently national branch of art is attested by the following lengthy roll of able contemporaneous or succeeding professors, who, during the century dating from the foundation of the Academy, aided in building up the fabric of British Landscape. Following each other in chronological sequence

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are the well-known names of Ibbetson, Morland, Glover, Crome, Ladbroke, Cotman, Stark, Vincent, Stannard, Barker, Jock Wilson, Callcott, Havell, E. Williams, Witherington, Nasmyth, Vickers, Collins, Shayer, Martin, Linton, Linnell, Stanfield, Danby, Roberts, Penry Williams, Lee, O'Connor, Pyne, Bonington, Clint, Holland, Cole, McCulloch, Creswick, Dawson, Müller, Niemann, Jutsum, Mark Anthony, Oakes, Syer, Peel, Bridell, Hering, Leader, Hulme, Sidney Percy, Walters, A. Gilbert, E. C. Williams, Boddington, G. A. Williams, Bright, Chester, Clarence Whaite, Gill, MacCallum, Knight, Adams, Brett, A. W. Hunt, Holloway, Johnson, MacWhirter, P. Graham, H. W. B. Davis and Vicat Cole.

George Morland, born in London, 1763, was the son of an artist and a student of the Royal Academy. In early life he practised landscape painting chiefly, but afterwards confined himself mainly to subjects taken from country life, in which domestic animals form the principal feature, and in whose portraiture he excelled most of his contemporaries. Although a man of undoubted genius, he became the boon companion of drunken potboys, ostlers and jockeys, and throughout life

indulged in habits of the grossest dissipation. Yet coarse as were his tastes, he selected pleasing, if homely, subjects for most of his pictures, and his execution is always light and dexterous. As a painter of rustic subjects for the people he has attained almost unexampled popularity. His picture of 'The Inside of a Stable,' now in the the National Gallery, is considered his masterpiece. He died in 1804.

John Crome (known as Old Crome, to distinguish him from his son, also a painter), was born at Norwich, in 1769, and his style, although evidently suggested by that of Ruysdael and Hobbema, is nevertheless original and peculiar. His power of rendering the individuality of foliage is very striking. As Allan Cunningham says, "he studied and understood the woody scenery of his native land with the skill of a botanist and the eye of a poet; to him a grove was not a mere mass of picturesque stems and foliage; each tree claimed a separate sort of handling, and he touched them according to their kind." Among his most characteristic works are 'Interior of Yarmouth Harbour,' 'The Windmill,' 'The Poringland Oak,' 'Yarmouth Jetty,' 'View at Chapel Fields, Norwich,'

‘Slate Quarries,’ and ‘Mousehold Heath.’ His pupils have all identified his style with their own; and the names of John Sell Cotman, James Stark, George Vincent, Robert Ladbroke, and Joseph Stannard are held in high estimation as the leading members of the Norwich school, of which Crome was the founder. He died in 1821.

Thomas Barker (known as Barker of Bath,) born 1769, was an able artist, whose style was based upon that of the old Dutch and Flemish masters. He painted chiefly landscape subjects, but occasionally portraits and historical pieces. His most popular picture was ‘The Woodman;’ and he also painted a remarkable fresco, ‘The Massacre of the Sciotes,’ in his house at Bath, where he died in 1847. His works are bold and firm in outline, and correct in drawing.

Sir Augustus Wall Callcott, R.A., sometimes called the English Claude, was born in 1779, and became an art student through admiration of the works of Stothard. Originally a portrait painter he eventually, and until the last few years of his life, confined himself exclusively to coast and landscape subjects. Among his chief later figure



pictures are 'Raphael and the Fornarina,' and 'Milton and his Daughters.' In 1806 he was elected an Associate of the Royal Academy, and an Academician in 1810. His works are remarkable for good draughtsmanship and natural colouring, but are coldly correct rather than spontaneous and sympathetic in feeling. Among his characteristic examples are 'Dutch Peasants Returning from Market,' 'Coast Scene—Waiting for the Boats,' 'The Wooden Bridge,' 'The old Pier at Littlehampton,' 'Entrance to Pisa from Leghorn,' and 'A Sunny Morning.' He received the honour of knighthood in 1837, and died in 1844.

William Frederick Witherington, R.A., born 1785, was a painstaking delineator of the features of English rural scenery, animated with figures. Two of his works, 'The Stepping Stones,' and 'The Hop Garland,' are in the National Gallery. He was elected a Royal Academician in 1840, and died in 1865.

Patrick Nasmyth, the son of Alexander Nasmyth, also an excellent landscape painter, was born in 1786. His homely rural landscapes are

painted with Dutch fidelity and detail, and have gained for him the sobriquet of the English Hobbema. Among his principal works are, ' Windsor Castle,' and a ' View in Hampshire.' He died in 1831.

Alfred Vickers, born 1786, was a self-taught artist of much ability. His works shew, perhaps, too great facility of execution, and his handling is very peculiar and somewhat mannered; but he was an enthusiastic student of nature, and his works will always command attention.

William Collins, R.A., was born in 1788. His favourite and most popular subjects are coast scenes and landscapes, animated with rustic children, who swing on gates, and sprawl on the turf, in the happy abandonment of childhood. He spent some time in Italy, where he painted more ambitious themes, but his fame rests upon his tranquil English rural scenes, such as ' Rustic Civility,' ' The Prawn Catchers,' ' The Sale of the Pet Lamb,' ' The Haunts of the Sea Fowl,' and ' As Happy as a King.' In 1814 he was chosen an Associate of the Royal Academy, and an Academician in 1820. His death took place in 1847.

W. Shayer (born 1788, died 1879) was a popular painter of landscape, coast, and cattle subjects, pleasing, if conventional, in composition and colour. His pictures with cattle are among his most successful productions.

John Martin, born 1789, began life as a heraldic painter. His first picture was painted in 1812, 'Sadak in Search of the Waters of Oblivion,' followed by 'Paradise and the Expulsion,' 'Belshazzar's Feast,' 'The Creation,' 'The Deluge,' and other similar subjects. He next furnished his publishers with one hundred designs for Bible illustrations, and twenty-four for Milton's 'Paradise Lost.' All his subjects shew imaginative genius of a high order, and deal chiefly with the wild and poetical phenomena of nature,—sometimes much exaggerated in scale and colour. Martin's works are, as a rule, more agreeable as engravings than as paintings. His three last pictures were 'The Judgment,' 'The Day of His Wrath,' and 'The Plains of Heaven.' He died in 1854.

William Linton, born 1791, was an able landscape painter, chiefly of Eastern subjects, invested with a classic air. Amongst his best works are

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'Italy,' 'The Vale of Lonsdale,' 'The Lake of Orta,' 'The Greek City,' 'Triumph of Fortuna Muliebris,' and 'The Temples of Pæstum,'—now in the National Gallery. He died in 1876.

John Linnell, born in 1792, is a veteran and distinguished artist, who has survived most of his contemporaries. He first exhibited at the Royal Academy in 1807, and although he has never received academic rank, his works probably command prices higher than those of any living landscape painter. Pre-eminently a colourist, his fame rests chiefly upon his warm and glowing atmospheric tones, his style being based upon that of the old masters, combined with close observation of nature. 'Eve of the Deluge,' 'The Disobedient Prophet,' 'Barley Harvest,' 'The Timber Wagon,' 'Under the Hawthorn,' 'Wood Cutters,' 'The Windmill,' and 'Milking Time,' are among his numerous characteristic subjects.

Clarkson Stanfield, R.A., is a name second, perhaps, only to Turner in the annals of English landscape art. Born at Sunderland, about 1793, he was early sent to sea, where he passed many years of his life, there acquiring that nautical

knowledge which distinguishes his marine works. After he left the navy he took to scene painting at the theatres, and there produced some remarkable effects. He first exhibited at the Royal Academy in 1829. In 1832 he was elected an Associate of the Academy, and a Full Member in 1835. Some of his most remarkable works are 'Castello d' Ischia from the Mole,' 'Isola Bella, Lago Maggiore,' 'The Castle of Ischia,' 'The Day after the Wreck,' 'Wreckers of Fort Rouge,' 'Mount St. Michael,' 'The Battle of Roveredo,' 'The Abandoned,' and 'H.M.S. 'The Defence,' and her prize, 'Il St. Ildefonso,' on the morning after the Battle of Trafalgar. His subjects are very varied, but his best works are those which combine sea and land in the same view. Foliage is generally an unimportant part of his pictures. An intense clear-seeing realist, his pictures, with few exceptions, lack deep and subtle feeling, but he was a faithful and reverent student of nature. Ruskin says, "Stanfield, sea bred, knew what a ship was, and loved it: knew what rocks and waves were, and wrought out their strength and sway with steadiest will. One work of Stanfield's alone presents us with as much concentrated knowledge of sea and sky as, diluted, would have lasted any

one of the old masters his life." His death took place in 1867.

Francis Danby, A.R.A., born 1793, first studied landscape painting under O'Connor. He first attracted attention by his picture of 'Sunset at Sea after a Storm,' exhibited at the Royal Academy, in 1824. This was followed by 'The Delivery of Israel out of Egypt,' which procured him his election as an Associate of the Academy, in 1825. His works are chiefly evening scenes, generally sunsets at sea, combined with some poetic sentiment, and are conspicuous by the brilliancy of their colour. He died in 1861.

David Roberts, R.A., born 1796, near Edinburgh, was originally like Stanfield, a scene painter at the theatres. He subsequently made several artistic tours on the continent in order to illustrate various literary works, such as 'Pictur-  
esque Sketches in Spain,' 'Pilgrims of the Rhine,' and 'Sketches in the Holy Land, Syria, and Egypt,' the latter being one of his most important achievements. He was elected an Academician in 1841. Roberts occupies a high place among British architectural and landscape painters, and

his interiors, if somewhat scenic in treatment, are remarkably broad and effective. Ruskin says, "David Roberts, though utterly destitute of imagination, and incapable of colour, was at least a practical draughtsman in his own field of architectural decoration : loved his Burgos or Seville Cathedral fronts as a woman loves lace, and drew the details of Egyptian hieroglyphic with dutiful patience, not to show his own skill, but to keep witness of the antiquity he had the wisdom to reverence." Among his best known works are 'Interior of St. Gomar,' 'The Greek Church of the Holy Nativity, Bethlehem,' 'Jerusalem from the Mount of Olives,' 'Gateway of the Great Temple, Baalbec.' He was a member of several foreign Academies, and died in 1864.

Frederick Richard Lee, R.A., born 1799, entered the army at an early age, and after serving a campaign in the Netherlands, retired from the service and began as a landscape painter. His views of English and Scottish scenery are remarkable for their honesty and truthfulness; his colouring, although fresh, is somewhat heavy. Among his principal works are 'Showery Weather,' 'The Cover Side,' 'Evening in the



Meadows,' and 'A River Scene,' (all in the National Gallery), 'The Breakwater at Plymouth,' 'The Bay of Biscay,' and 'Gibraltar.' He was elected a Royal Academician in 1838, and died at the Cape of Good Hope, in 1879.

James Baker Pyne, born 1800, painter in both oil and water colours, was a master of certain peculiar atmospheric effects, and his pictures are remarkable for their delicate aerial perspective. Among his best works are 'A View on the Avon,' 'The Palace of the Cæsars,' 'Lago Maggiore,' 'Castle of Ischia,' 'Venice,' and 'Heidelberg.' He died in 1870.

James Holland, born in 1800, was a painter of architectural subjects and coast scenes, and studied chiefly on the continent (in Italy, Portugal, and Holland.) Early in life he practised as a flower painter upon china, and subsequently was a member of the old society of water-colour painters. In 1835 he visited Italy, and painted some of his finest pictures in Venice and Milan, afterwards making several tours on the continent for the purposes of his art. 'Greenwich Hospital,' 'The Rialto,' and 'Rotterdam,' are among his most

important works. His death took place in 1870.

Richard Parkes Bonington, born at Arnold, near Nottingham, in 1801, was taken by his father (who was also an artist) to Paris when in his fifteenth year, and he studied art in the studios of some of the principal French painters. He subsequently visited Italy, and when in Venice painted several pictures. French coast and river scenes form the subjects of some of his finest works, which are remarkable for their eminently picturesque qualities and refinement of colour. He achieved a considerable reputation both in London and Paris prior to his death, in his twenty-seventh year. Bonington exhibited two pictures, views on the French coast, at the British Institution, in 1826. He exhibited four pictures only at the Royal Academy, viz., 'A Scene on the French Coast,' 'Henry III., of France,' 'A Coast Scene,' and 'The Grand Canal.' His 'Column of St. Mark, Venice,' is now in the National Gallery.

George Cole, born 1810, began as an animal painter; one of his first commissions being 'A Tiger Hunt,' for the front of Wombwell's menagerie. He afterwards painted several hunting pieces and

portraits of animals. In 1840 he first exhibited at the British Institution, and a few years later he contributed his 'Don Quixote and Sancho Panza,' one of his most admirable pictures. He next entered the lists as a landscape painter, and it is in this latter branch that he has achieved his greatest success, his colouring being rich and luminous, and his aerial perspective delicate and true. 'Llandago on the Wye,' 'Loch Katrine,' 'Homestall in Carnarvonshire,' 'Harvesting in Surrey,' 'Evening on the Thames,' 'Pembroke Castle,' and 'Pride and Humility' (engraved), are among his most successful efforts.

Thomas Creswick, R.A., one of our most thoroughly national and popular landscape painters, was born at Sheffield in 1811. His favourite subjects—the wooded glens, tranquil rivers, and sunny pastures of his native land—are painted with sympathetic feeling. In the treatment of foliage he is peculiarly happy, and his aerial perspective is delicate and truthful, but his pictures, especially in his later period, lack warmth of colour. He occasionally painted subjects in connection with Frith and Ansdell. Amongst his numerous characteristic works are 'England,' 'Passing Showers,' 'Old

Trees,' 'Changeable Weather,' 'The Pathway to the Village Church,' 'A Summer's Afternoon,' and 'Home by the Sands.' Creswick was elected a Royal Academician in 1851, and died in 1869.

Henry Dawson, born at Hull, in 1811, began life as 'twist-hand' in a Nottingham lace factory. In 1835, he adopted art as a profession, with but slender encouragement from the public. Removing to Liverpool, in 1844, he remained there five years, and then took up his residence near London. Here he began to obtain more liberal patronage, and in 1853 exhibited at the British Institution, 'The Wooden Walls of Old England,' and 'The Rainbow at Sea.' In 1857, his important work, 'The Houses of Parliament,' was painted, and subsequently purchased by the Right Hon. J. E. Denison, then Speaker of the House of Commons. His later works owe their inspiration too obviously to the genius of Turner. Dawson was, however, a man of great natural power, and the landscapes painted in his middle period (chiefly views in Nottinghamshire and adjoining counties), have great freshness and originality. He died in 1878.

W. J. Müller, born at Bristol, in 1812, has

achieved a high reputation by his broad and powerful treatment of architectural and landscape subjects, animated with figures. His finest works illustrate incidents in Greece and Egypt, and although sombre in tone, are of high artistic value. His death, at the early age of thirty-three, cut short a career of much achievement, and still greater promise.

Edmund John Niemann, born at Islington, 1813, was engaged at "Lloyd's" the early part of his life, but relinquished business in 1839, to adopt art as a profession. He retired to High Wycombe, where for some years he worked incessantly out of doors, and exhibited his first picture at the Royal Academy in 1844, after which time he was a constant contributor. He was a painter of versatile and poetic genius,—more akin in feeling to Gaspar Poussin than to Claude Lorrain. A simple directness of aim and execution, a crisp and firm touch, and rich, if somewhat sombre, tones of colour characterize his works. During the last few years of his life he suffered from failing health, and his later pictures shew a marked declension, the influence of impaired sight and an enfeebled hand. Among his principal works are 'The Fish Market,

Norwich,' 'Church of St. Michael, Coventry,' 'High Level Bridge, Newcastle,' 'A Quiet Shot,' 'Shakespeare Cliff,' 'Trampers Crossing a Moss,' 'Richmond, Yorkshire,' 'St. Nicholas's Church, Newcastle,' and 'Amongst the Rushes,' (in the National Gallery, at South Kensington.) He died in 1876.

Henry Jutsum, born 1816, died 1869, was a pupil of James Stark. He was a painstaking painter of English rural scenery, and his execution is careful and finished.

Mark Anthony, born in 1817, studied for some time in Paris, and exhibited his first picture at the British Institution, in 1840. His treatment of foliage is broad and original, and he invests his subjects with true poetic feeling. Some of his principal works are 'The Lakes of Killarney,' 'Monarch Oak,' 'Nature's Mirror,' 'Stonehenge,' 'Hesperus,' and 'A Relic of the Feudal Time.'

J. W. Oakes, A.R.A., born 1822, first exhibited at the Royal Academy, in 1848. He is an able delineator of English landscape and coast scenery, and renders aerial perspective with truth and

delicacy. Among his most successful works are 'The Warren,' 'A Solitary Pool,' 'A Carnarvonshire Glen,' 'In the Border Countrie,' 'The Fallow Field,' 'A Hazy Morning,' and 'The Reapers' Rest.'

John Syer is another veteran painter, whose work during the past half century is uniformly honest and true to the every-day impressions of nature. His favourite subjects are the torrents, mountains, and coast scenery of Wales.

James Peel is peculiarly truthful in his rendering of English and Welsh scenery, under the ordinary atmospheric conditions of showery weather. His drawing and colour are excellent, and he introduces figures and animals with great skill and judgment.

Henry Clarence Whaite, born at Manchester in 1828, is a painter, in both oil and water colours, of idealized landscape imbued with poetic sentiment. Among his principal works are 'The Rainbow,' 'A Leaf from the Book of Nature,' 'Barley Harvest,' 'The Finding of Taliesin,' 'He watereth the Hills from His Chambers,' 'Llyn



Bod,' 'Cambrian Heights,' and 'Thirlmere, Cumberland.'

Andrew MacCallum is a skilful painter of English woodland scenery, the foliage of which he treats with great expression of detail. More recently he has gone further afield in the choice of his subjects, and has successfully dealt with the brilliant tones of sunset and the soft effulgence of the after-glow in Eastern climes. Among his characteristic works in both branches of art, are a series of 'Forest Studies at Windsor,' 'Burnham Beeches,' 'Sand Drift near Philæ,' 'Mysterious Night,' 'The Eve of Liberty,' 'Untrodden Snow,' 'A Dream of Ancient Egypt,' and 'The grey of noon: Sherwood Forest.'

B. W. Leader, born in 1831, was admitted a student of the Royal Academy in 1854, and exhibited the same year his first picture, 'Cottage Children Blowing Bubbles.' In 1856 he contributed a 'Cottage Interior,' and in 1857 'An English Homestead,' and a 'Stream from the Hills.' His later style is materially different from his earlier manner. The scenery around Worcester furnishes the subject of many of his finest pictures.

Among his more important recent contributions to the Academy are 'Wild Water,' 'The Lock,' 'An English Hayfield,' 'Lucerne,' 'A Gleam in the Storm,' and 'A Summer Flood.'

C. E. Johnson is a landscape painter who seeks to combine literal fidelity to nature, with breadth of composition and classic feeling. Among his more important works are 'The Timber Wagon,' 'The Broken Bridge,' 'The Swineherd: Gurth, the Son of Beowulf,' a highly successful picture in both grouping and colour (purchased by the Royal Academy, out of the Chantrey Fund), and the 'Woodland Stream.'

The works of Alfred W. Hunt are distinguished by their Turner-esque qualities—delicacy of drawing, and refined yet brilliant colouring. His subjects are selected chiefly from Whitby and the neighbouring Coast of Yorkshire, and although his rocky foregrounds, sun-lit foliage, transparent water, and grey distance are realistic studies, they yet express poetic feeling. 'On the Coast of Yorkshire,' 'Norwegian Midnight,' 'Leafy June,' 'Motes in the Sunbeam,' and 'Unto this Last,' are among his recent characteristic works.

J. MacWhirter, A.R.A., elected in 1879, is known chiefly as a painter of Scotch landscape subjects, broadly and sketchily painted. His 'Over the Border,' exhibited at the Royal Academy in 1877, attracted much attention, as did his more recent vigorous studies of birch and other trees in 'The Last Days of Autumn,' 'A Valley by the Sea,' 'A Highland Solitude, Glencoe,' and 'The Lord of the Glen.'

Peter Graham, A.R.A., born at Edinburgh, 1836, is an able painter of the varied effects of sunshine and storm which pass over the glens and mountains of his native land. Originally a figure painter, it was not until 1860 that he gave exclusive attention to landscape incident; and in 1866, when he came to London, his 'Spate in the Highlands' attracted much notice, and amply justified his adhesion to this branch of art. His 'On the Way to the Castle Tryst,' 'Autumnal Showers,' 'Afternoon Clouds,' 'Among the Hills,' and 'A Rainy Day,' were all highly successful studies of evanescent sunshine contrasted with impenetrable shadows, and brought the painter into still greater notice as an artist who sought to combine poetic sentiment with breadth and vigour; and his

popularity has been further enhanced by his more recent pictures, 'The Cradle of the Sea Bird,' 'Wind,' 'Crossing the Moor,' 'The Gently Heaving Tide,' 'Gusty Weather,' 'Wandering Shadows,' 'The Sea Birds' Resting Place,' 'Cloudland and Moor,' and 'A Highland Drove.' He was elected an Associate of the Royal Academy in 1877.

Henry W. B. Davis, R.A., is an artist who is peculiarly happy in the introduction of admirably painted groups of sheep and cattle into landscapes, which frequently represent the pastures and cliffs of Normandy, with glimpses of the English channel. Great discrimination is shewn in the atmospheric conditions of his pictures, and the handling, both in foregrounds and foliage, is vigorous and effective. Accurate drawing, knowledge of anatomy, and healthy sense of colour, distinguish the solidly painted animals which enliven his landscapes. 'Contentment,' 'The Approach of Night,' 'Cutting Forage on the French Coast,' 'Family Affection,' and 'Returning to the Fold,' are among his most characteristic works.

Vicat Cole, R.A., one of the most distinguished and popular of English landscape painters, was

born in 1833. He exhibited at the British Institution at the age of sixteen, and in 1853 his first picture was hung at the Academy. His subjects are usually illustrative of the scenery of Surrey and the banks of the Thames and Arun, and are treated from a somewhat naturalistic stand point, but with a sincere and sympathetic appreciation of the picturesque. His pictures are exceedingly happy in the expression of warm summer sunshine, and the tones of his aerial perspective are truthful and pleasing. Among his more recent works of importance are 'Evening Rest,' 'Summer Rain,' 'Autumn Gold,' 'The Day's Decline,' 'Arundel,' 'Summer Showers,' 'Richmond,' 'The Heart of Surrey,' 'Misty Morning,' 'Ripening Sunbeams,' 'Autumn Leaves,' and 'A Thames Backwater.' He was elected an Associate of the Royal Academy in 1870, and a Full Member in 1880.

Space will not admit of more than a passing tribute of respect to the memory and works of three of our most promising young painters, Frederick Walker, G. H. Mason, and Valentine W. Bromley, all of whom died recently, but not before they had achieved a distinguished position in the art annals of the modern British school.

During the last few years, and notably since the recent Paris Exhibition, the style of the French landscape school has materially influenced many of our younger painters, who now seek to emulate the pathetic sentiment and grey tones which characterize the pictures of Corot, Millet, Rousseau, Troyon, and Daubigny. The simple naïveté of our English school, and its unaffected enjoyment of picturesque ‘bits,’—warm sunshine and happy rustic life, unembarrassed by subtle suggestions of the mystery and dreariness of life,—have, with them, given place to sombre and weird-like studies, often in one low key of colour, in which the interest and details of the subject are subordinated to the sentiment which the artist seeks to produce upon the mind of the spectator. Among the chief members of this ‘impressionist’ school are Cecil Lawson, Ernest Parton, Mark Fisher, J. Aumonier, J. A. McN. Whistler, A. Parsons, W. L. Wyllie, J. W. B. Knight, E. H. Fahey, J. Farquharson, W. J. Hennessey, Edwin Ellis, L. Thomson, A. F. Grace, A. Goodwin, J. L. Pickering, J. S. Hill, H. Enfield, A. Severn, and H. R. Robertson.

The other younger members of our modern

landscape school aim at the portrayal of simple transcripts of nature, judiciously selected, painted chiefly on the spot, with little regard to traditional rules of composition and *chiaro-scuro*. The principal members of this naturalistic school of pastoral, woodland, and coast scenery, are J. C. Adams, E. Barclay, W. H. Bartlett, W. H. Borrow, A. de Bréanski, J. G. Brown, D. Bates, R. C. Crawford, J. Collier, A. C. Dodd, V. Davis, T. Ellis, R. W. Fraser, R. Farren, A. Hague, F. Hines, J. L. Henry, T. Hines, B. Head, I. Hetherington, C. E. Holloway, A. J. Hook, F. W. Jackson, W. S. Jay, D. Law, G. Lucas, A. W. May, C. B. Monro, G. F. Munn, D. Murray, Frank Miles, R. Meyerheim, T. Nuson, J. S. Rawle, W. J. Slater, J. W. Smith, W. J. Shaw, L. P. Smythe, J. G. Todd, Tom Lloyd, Stuart Lloyd, F. M. Trappes, A. L. Vernon, T. Wade, Frank Walton, E. A. Waterlow, P. Williams, and T. J. Watson.

The Scotch element is now an important factor in the school of British landscape, and has imparted to it much additional force and vivacity. Robert W. Macbeth has won a foremost place by his fresh and original treatment of landscape, animated with groups of picturesque rustic figures,



somewhat idealized transcripts of agricultural labour. His 'Lincolnshire Gang,' 'The Potatoe Harvest,' 'Sedge Cutting,' 'Landing Sardines,' and 'A Flood in the Fens,' are among his characteristic works. James Macbeth, in his 'Land of Argyle,' and 'Going to the Castle Tryste,' displays broad and powerful treatment of natural scenery: and Colin Hunter, MacWhirter, Waller Paton, John Smart, Alexander Fraser, David Murray, W. D. McKay, William McTaggart, J. Henderson, J. A. Aitken, A. K. Brown, D. Farquharson, and R. C. Crawford, are all representative members of the modern Scotch School.

British marine painters are not so numerous a body as might have been inferred from our insular position and maritime tastes. Next to Clarkson Stanfield, the name of E. W. Cooke, R.A., takes the precedence in this branch of art. Born in 1811, he did not begin painting in oil until 1832, having previously devoted his time to etching shipping and other marine subjects for the publishers. He was elected an Associate in 1851, and an Academician in 1863. His ships and other craft are always drawn with accuracy, and his skies and seas have a clear transparent out-of-door

look. Among his principal pictures are 'Dutch Boats in a Calm,' 'Portsmouth Harbour,' 'Mount St. Michael,' 'H.M.S. 'Terror,' 'Dutch Pinks: Tide coming in,' 'Mountains of Denderah,' 'H.M.S. Devastation,' and 'Dutch Galliot Aground.'

J. C. Hook, R.A., born 1819, is a coast rather than a marine painter, his foregrounds, animated with figures, being generally the main body of his pictures. He was elected an Academician in 1860, and is one of our most popular artists, his sense of rich colour and feeling for breezy weather being in happy accordance with the public taste. Hook's Devon and Cornish coast scenes are instinct with healthy colour and freshness of feeling; and his 'Coast Boy Gathering Eggs,' 'Luff Boy!' 'A Gull Catcher,' 'Crabbers,' 'Word from the Missing,' 'The Mushroom Gatherers,' 'King Baby: and 'the White Sands of Iona,' rank among the most powerful works of the modern English school.

John Brett, one of the chief upholders of the pre-Raphaelite school in landscape and marine art, first attracted general attention by his 'Val d' Aosta,' (purchased by Mr. Ruskin) and for nearly twenty years has contributed to the Academy Exhibitions a

series of admirably painted studies of inland and coast scenery, without receiving that recognition which is, in the opinion of many, so evidently his due. His superb sapphire-and-turquoise-like seas are marvels of draughtsmanship and colour. 'Summer Noon in the Scilly Isles,' 'Spires and Steeples of the Channel Islands,' 'Cornish Lions,' 'Mounts Bay,' 'The Stronghold of the Seison and the Camp of the Kittywake,' 'Britannia's Realm,' and 'Sandy Shallows of the Sea Shore,' are among the greatest triumphs of modern realistic art.

Henry Moore paints in a lower and more monotonous key of colour, but displays in his silver-gray rolling seas great knowledge of wave form and atmospheric phenomena. 'A Winter Gale in the Channel,' 'The Last of the Light,' 'Loss of a Barque in Yarmouth Roads,' 'Calming Down,' and 'The Beachèd Margent of the Sea,' are among his numerous characteristic works.

Edwin Hayes, R.H.A., follows in a somewhat similar vein, and successfully depicts rough, chopping seas, upon which roll well-modelled craft beneath heavy, rainy skies. Among his most recent works are 'The lively Polly,' 'Dutch Pinks

Warping off Shore,' and 'Early Morning: a Signal from the Goodwins.'

Chief among the other marine painters of the elder school, are the names of Chambers, Duncan, Beverley, Beechey, Mogford, Carmichael, Walters, Andrews, May and Brierly. The following younger members are all artists of remarkable ability and promise. The titles of some of their more recent works are appended.

Colin Hunter.—'Store for the Cabin,' 'The Sea Shore,' 'Their only Harvest' (purchased by the Royal Academy in 1879), 'The Silver of the Sea,' 'Iona Shore.'

Hamilton Macallum.—'Shrimping,' 'Waiting for the Ebb,' 'Bathers,' 'A Water Frolic,' 'Rocked in the Cradle of the Deep.'

C. Napier Hemy.—'Home Again,' 'With Wind and Tide,' 'Saved.'

T. Graham.—'Oh! the Clang of the Wooden Shoon!' 'The Passing Salute.'

Robert Leslie.—'Daybreak on the Atlantic,' 'A Calm off the Foreland.'

W. J. Shaw.—'A Seapiece,' 'Stepper Point, Padstow,' 'The Ebb-tide on the Bar.'

W. J. Richards.—‘Trebarwith Strand,’ ‘Treryn Dinas.’

Francis Powell.—‘The Isle of the Sea,’ ‘The Rantipike,’ ‘The Evening Breeze.’

T. B. Hardy.—‘Caught by the Gale,’ ‘Unloading Fishing-boats on Boulogne Quay,’ ‘A Dutch Village.’

J. G. Naish.—‘A Summer Sea,’ ‘Lifeboat Returning,’ ‘A Sea to Starboard.’

H. Gibbs.—‘Autumn Noon,’ ‘On the Coast of Cornwall.’

Frank Miles.—‘The Salmon Leap,’ ‘An Ocean Coast: Llangraviog, Cardiganshire.’

The chief painters of Architectural subjects of the past generation were Roberts, Müller, Prout, Holland, Bartlett, Allom and Pritchett. The principal contemporary professors of this branch of art are Bayliss, Bunney, Read and Logsdail.

The cathedral interiors of Wyke Bayliss are unique in their poetic realization of dusky atmosphere, faintly jewelled sunbeams, and intricate detail of sculpture and carving. Among his most important works are ‘The Interior of St. Remy, Rheims,’ ‘The Church of Notre Dame, Chalons,’

‘The Interior of the Basilica of St. Mary and St. Mark, Venice,’ and the interiors of the cathedrals of Treves, Chartres, Milan, Mechlin and Strasbourg.

William Bunney, through patient study and long residence in Venice, has become essentially *the* painter of its Basilica, Churches, and Palaces. His large painting of the West front of St. Mark’s (a commission from Mr. Ruskin), is not only the largest, but one of the most accurate and impressive presentments of the wondrous façade ever painted.

Samuel Read, a member of the Society of Painters in Water Colours, has acquired great reputation by his effective and poetic treatment of the Interiors of St. Stephen’s Cathedral, Vienna, St. Mark, Venice, and the Cathedrals of Durham, Toledo, Burgos, Strasbourg, &c.

Walter Logsdail is a young and vigorous painter of several architectural studies in Lincoln and Antwerp. ‘His Last Vespers,’ ‘The South Porch, Lincoln Cathedral,’ ‘Henry VII.’s Chapel,’ and ‘Vischafslag op de Vischmarkt te Antwerpen,’ are good examples of his style.

A characteristic feature of the British school of landscape is its eclecticism. Traces of Poussin, Salvator Rosa, Claude Lorrain, Vandevelde, Hobbema, Wynants, Ruysdael and Cuyp are obvious enough in the works of most of our painters from Wilson to Turner: the latter indeed assimilated the varying styles of nearly all the foregoing masters, but made them subservient to his own intense individuality. After his death the principles of pre-Raphaelitism gave a new impulse to landscape art, and now the sway of the French 'impressionist' school is acknowledged and obeyed by an important section of our painters.

The influence of Turner upon our younger school of landscape painters is not readily apparent. His pictures were nearly always 'composed' in accordance with classic precedent and his own artistic instinct. The fresh green tints of nature were in a key too harsh for his scheme of colour; and his sunlight, brilliant and vivid as it is, is not the frank, broad light of out-door nature, but the mellowed and softened tone of the studio. The modern art student, on the contrary, seeks to imitate all that he sees, without compromise or reservation. His chief characteristic is spontaneity




of feeling. Delighted by the freshness and variety of nature he tries with honest if often blundering zeal, to transfer his sensations to canvas. His sense of colour is acute, he lives in the open air, and prefers to paint his pictures amid the all-pervading daylight of nature, rather than beneath the skylight of the studio. Of academic training he knows little;—each picture bears rather the impress of individual taste and character than the influence of a master or system. Contrasted with an academic standard like the French or German, his style must be pronounced tentative and unformed; but truthful drawing, variety of subject, and wholesome colour, more than compensate for technical deficiencies, which time and experience will supply.

Having thus roughly sketched the progress of the British School of Landscape from our first painter of Academic rank, Thomas Gainsborough, to our last, Vicat Cole, it is now necessary to revert to the School of Portraiture and History, founded by Sir Joshua Reynolds.



## HISTORICAL, PORTRAIT AND GENRE PAINTERS.

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HE successor to Sir Joshua Reynolds in the presidential chair of the Royal Academy was Benjamin West, an Anglo-American, born at Springfield, Pennsylvania, U.S., in 1738. In 1760 he visited Italy, and stayed there three years; he then came to England, where he determined to remain. Introduced to George III. by the Archbishop of York, he secured the patronage of the King by his smooth and coldly correct treatment of classical and historical subjects. His themes were, however, too exalted for his powers, and his pictures rarely rose to the dignity of their subject. Exception must, however, be made in favour of his 'Death of General Wolfe,' an original and striking conception, and considerable merit is shewn in his 'Christ Healing the Sick' and 'Death on the White Horse.' He was one of the foundation members of the Royal Academy, and died at an advanced age, in 1826.

His successor in the presidentship, Sir Thomas Lawrence, was eminent chiefly as a Portrait Painter. His style is graceful and pleasing, if somewhat artificial and meretricious. Born in 1769, he early distinguished himself by his ability in drawing. In 1787 he entered the schools of the Royal Academy as a student, and rapidly attracted patronage as a portrait painter. He was elected an Associate of the Royal Academy in 1791, and an Academician three years afterwards, and in 1815 he received the further honour of knighthood. Lawrence excelled principally in the portraiture of ladies and children. The Waterloo Gallery at Windsor contains some of his finest works, and is a noble monument to his skill as a portrait painter. His death occurred in 1830.

The successor to Lawrence in the post of President of the Academy was Sir Martin Archer Shee, also a fashionable portrait painter, but of inferior calibre. Born 1770, in Dublin, he removed to London at an early age, and by the advice of Sir Joshua Reynolds became a student of the Royal Academy. He was elected an Academician in 1800. His success in his profession is attributable as much to his literary and social qualifications as to

his merit as an artist. He died in 1850.

Sir Henry Raeburn, George Romney, Joseph Wright, John Opie, R.A., James Northcote, R.A., John Hoppner, R.A., John Jackson, R.A., Sir William Boxall, R.A., Thomas Phillips, R.A., H. W. Pickersgill, R.A., G. Clint, A.R.A., Sir George Hayter, J. P. Knight, R.A., R. Rothwell, R.H.A., John Simpson, J. C. Smith, R.H.A., Sir W. Beechey, R.A., and Sir John Watson Gordon, R.A., most of them portrait painters of remarkable ability, were the contemporaries or followers of the school of portraiture founded by Sir Joshua Reynolds. Portrait painting has always been a strong point in English art, and at the present time the names of Sir Frederick Leighton, P.R.A., Sir Daniel Macnee, P.R.S.A., G. F. Watts, R.A., J. E. Millais, R.A., G. Richmond, R.A., J. Sant, R.A., E. J. Poynter, R.A., H. T. Wells, R.A., J. Pettie, R.A., W. W. Ouless, A.R.A., F. Holl, A.R.A., E. Long, A.R.A., G. A. Storey, A.R.A., Stuart Wortley, and J. Forbes-Robertson head a long list of able professors of portraiture.

Among the early members of the English school was a little group of ambitious painters who strove

to introduce the grand historical style into English Art. The names of Fuseli, Barry, and Haydon are now chiefly remembered as instances of sincere but mistaken enthusiasm, based upon insufficient knowledge of what really constitutes high art. Confounding it with huge canvases, the classic, sacred and poetic subjects which they rapidly painted in emulation of the old masters had little to recommend them beyond their size and audacity. They startled public taste by their crude colour and careless drawing, and probably retarded rather than forwarded historical art in England.

Henry Fuseli was born at Zurich in 1741. He first settled in London as a literary man, and it was by the advice of Sir Joshua Reynolds that he became a painter when nearly thirty years of age. He went to Italy to study art, and remained there nearly eight years, and he was fully forty years of age before he attracted public attention by his fantastic picture 'Nightmare.' Alderman and Lord Mayor Boydell commissioned him to paint subjects for his Shakespearian Gallery, and Fuseli then spent nine years in producing forty-seven large pictures, from subjects suggested by Milton's 'Paradise Lost.' He was elected R.A. in 1790,

and died in 1825. Fuseli was a man of versatile and brilliant intellect, and his ambition as an artist was honourable and elevated, but his technical deficiencies were so great that his works are rather coarse sketches of daring ideas than imaginative pictures. He was the author and editor of several literary works of interest.

James Barry, R.A., was born at Cork in 1741, and when 21 years of age painted a picture of the baptism of the barbarian King of Cashel by St. Patrick. The poetical feeling shewn in its conception attracted the attention of Edmund Burke, who sent the artist to Italy to study for five or six years at his own expense. When Barry returned to England he painted several classical and historical subjects, and in 1773 was elected a Royal Academician, but his hot and quarrelsome temperament led to such continued feuds with his brother painters that he was expelled from the Academy. He spent six years in producing his 'Elysium,' a series of gigantic pictures, varying from 15 to 42 feet in length, which he presented to the Society of Arts. His works have some grandeur of design and idea, but are very defective in drawing and colour. He died in 1806, and was buried in St. Paul's Cathedral.

Benjamin Robert Haydon was born in 1786, and entered the Academy as a student at the age of 19. In the following year he determined to paint a great picture which should "create a new era in art, and rouse the people and patrons to a just estimate of the moral value of historical painting." The subject was the 'Flight into Egypt.' His next ambitious work was 'The Murder of Dentatus,' which was, however, coldly received by the public and his fellow artists, and still more confirmed Haydon in his loudly-proclaimed complaint that he was a victim of the jealousy and injustice of the Academy, and from that time he declined to send to its exhibitions. His 'Judgment of Solomon,' 'Christ's Entry into Jerusalem,' the 'Raising of Lazarus,' 'Xenophon's first sight of the Sea,' 'The Banishment of Aristides,' and 'Nero playing on his lyre while Rome was burning' are among his most successful works. He was undoubtedly animated by great enthusiasm for his art, but his powers were undisciplined and his temper impracticable. His melancholy death by his own hand occurred in 1846.

Thomas Stothard, R.A., born 1755, began his artistic life as an illustrator of books, a congenial



and successful occupation. In 1778 he became a student of the Royal Academy, and a constant exhibitor. Besides being the designer of many thousand book illustrations, he contributed numerous designs for plate, including that of the Wellington Shield. His figures possess antique beauty of line, combined with modern sentiment, but his paintings are not equal to his drawings. Grace and sweetness are the distinguishing characteristics of his style; in these qualities his compositions have never been surpassed. His most important work is a large composition 'Intemperance; Mark Antony and Cleopatra,' executed on the staircase at Burghley. One of the most popular of his pictures was the 'Procession of the Canterbury Pilgrims,' well known from the engraving. He was elected a member of the Royal Academy in 1794, and died in 1834.

William Blake, born 1757, was an artist of still more remarkable genius, and his Biblical and poetical subjects are among the most imaginative and weird-like creations of modern art. His fame is not so much that of a painter as of a poetic designer and illustrator. Among his most important efforts in this department are 'Gray's

Poems,' 'Songs of Innocence,' 'The Book of Job,' and 'The Gates of Paradise,' in illustrating which he fearlessly portrays spiritual conception and mystic visions with the simplicity of a child and the originality of a poet. He died in 1828.

In historical art England compares unfavourably with the Continent. There the Church and the State are both patrons of High Art, and canvases of large dimensions are yearly commissioned for palaces, town halls, and churches. The subjects of these pictures are respectively of a military, historical, or religious character, and a school of painters is thus fostered with which we have nothing to compare in England. But although our Insular school may not rival the Continental in pictures of historic size and import, it nevertheless occupies a high position by virtue of its power in rendering in form and colour the poetic and dramatic incidents of our literature; also in depicting the touching or humorous episodes of social life.

The chief historical, imaginative and *genre* painters of the British school, most of whom have attained Academic rank, are Copley, Mortimer,

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Kaufmann, Smirke, Bird, Singleton, Howard, Clint, Thomson, C. Landseer, Uwins, Allan, Burnet, Wilkie, Mulready, Hilton, Jones, Fraser, Etty, A. Cooper, Good, Briggs, Newton, Leslie, Eastlake, Penry Williams, Rippingille, Hurlstone, Webster, E. Landseer, F. Stone, T. S. Cooper, Grant, Redgrave, Scott, Salter, Dyce, Harvey, Lewis, Hart, Duncan, Herbert, Poole, Frost, Cope, Maclise, Elmore, Johnston, Ansdell, Ward, Egg. Armitage, Dobson, Phillip, Horsley, Gilbert, Thorburn, O'Neill, Watts, Frith, Le Jeune, Pickersgill, F. M. Brown, Paton, Goodall, Crowe, Nicol, Faed, Holman Hunt, Millais, Rossetti, Marks, Leighton, Burgess, Calderon, Storey, Poynter, Leslie, G. D. Hodgson, Alma-Tadema, Boughton, Pettie, Rivière, M. Stone, Fildes, Holl, E. Thompson, Crofts, Woodville, Herkomer, Orchardson, Morris, Long, Yeames, and Prinsep.

John Singleton Copley, R.A., was born of British parents at Boston, U.S., in 1737. In 1774 he visited Italy, and then established himself in London, where he was elected a member of the Royal Academy. His early works were chiefly portraits, but he subsequently adopted the historical as his branch of art. His principal pictures

are "The Death of Lord Chatham," 'The Siege and Relief of Gibraltar,' and 'The Death of Major Peirson,' all in the National Gallery. Among his other pictures are 'Charles I. ordering the arrest of five Members of the House of Commons,' 'The Offer of the Crown to Lady Jane Gray,' and 'The Resurrection of Our Lord.' Copley died in 1815.

J. H. Mortimer, A.R.A., born in 1741, studied painting under Hudson and Pine. His picture of 'St. Paul preaching to the Britons' gained the Society of Art's premium of one hundred guineas. His best works were drawings of Banditti, &c., and his illustrations for Bell's *Shakespeare*. He was elected an Associate of the Royal Academy in 1778, and died in the following year. His 'Hercules Slaying the Hydra' is in the National Gallery at South Kensington.

Maria Angelica Kaufmann, R.A., was born at Coire in the Grisons in 1741. Much care was bestowed on her education, especially in painting and music. She spent many years in Italy, where she attracted attention by her success in portraiture and general accomplishments. In 1766 she visited England, and upon the foundation of the Academy

in 1768 she was elected one of the original 36 members, and continued to exhibit until 1797. Her works, which are numerous, are chiefly portraits and classic subjects, graceful in composition and pleasing in colour.

Robert Smirke, R.A., one of the principal early English painters of *genre* or incident, was born at Wigton in 1752, and entered as a student of the Royal Academy when 19 years of age. He did not exhibit at the Academy until 1786, when he contributed 'Sabrina' and 'Narcissus.' He was elected an Academician in 1793, but rarely exhibited, devoting his time to book illustrations, his subject being taken chiefly from the Poets. His favourite authors were Shakespeare and Cervantes. He died in 1845.

Edward Bird, R.A., born at Wolverhampton 1762, began life as a tray painter, and subsequently removed to Bristol, where he gave lessons in drawing and painted small domestic pieces. In 1807 he exhibited at Bath, where he attracted much attention, and in 1814 he was elected a member of the Royal Academy. Prior to this his most successful pictures were chiefly of the class

known by the term *genre*, simple domestic incidents, such as 'The Blacksmith's Shop,' 'Idleness,' 'The Young Recruit,' &c., but after his elevation to Academic rank he attempted more ambitious themes, religious and historical, far beyond his powers. He died in 1819.

Henry Howard, R.A., born 1769, became a student of the Royal Academy in 1788. In 1791 he visited Italy with letters of introduction from Sir Joshua Reynolds, and remained there three years. On his return he began to exhibit at the Royal Academy portraits and subjects of a classical and poetical character. In 1808 he was elected an Academician. 'Peasants of Subiaco returning from the Vineyard,' 'Sabrina,' 'Pygmalion,' and 'The Flower Girl' are among his most characteristic works. He died in 1847.

Thomas Uwins, R.A., born in London 1782, began his artistic life as an engraver, but soon gave up this branch of the profession and entered the schools of the Royal Academy. He became a designer of book illustrations, and was an early member of the Water Colour Society. In 1824 he visited Italy, where he spent some years and

accumulated materials for the pictures by which he is best known. Shortly after his return in 1832 he was elected an Associate, and an Academician in 1839. 'A Saint Manufactory at Naples,' 'Taking the Veil,' 'Vintage on the Banks of the Gironde,' 'Le Chapeau de Brigand,' 'Sir Guyon,' and 'A Neapolitan Boy' are among his most important works. He died in 1857.

Sir William Allan, R.A., born at Edinburgh 1782, was a fellow student of Wilkie, and afterwards studied in the schools of the Royal Academy. In 1805 he went to Russia, and met with considerable success in St. Petersburg as a portrait painter. He subsequently travelled in the interior of Russia, Tartary and Turkey, and on his return exhibited in the Royal Academy 'Circassian Captives,' 'Prisoners conveyed to Siberia by Cossacks,' &c. Finding that these scenes did not meet with a sale he adopted a totally different class of subject, and painted 'The parting between Prince Charles Stuart and Flora Macdonald,' 'Murder of Archbishop Sharpe,' 'John Knox admonishing Mary Queen of Scots,' and 'The Regent Murray Shot by Hamilton of Bothwellhaugh.' In 1835 he was elected a

Member of the Royal Academy, and in 1838 he succeeded Mr. Watson as President of the Royal Academy of Scotland. He was knighted in 1842. His principal later paintings were the 'Battle of Waterloo,' 'Peter the Great teaching his subjects the art of Ship Building,' and the 'Battle of Bannockburn.' His pictures display dramatic power and skilful composition, but are deficient in sense of colour. He died in 1850.

Sir David Wilkie, born 1785, is probably, next to Sir Edwin Landseer, the most popular of British painters. When in his fourteenth year he entered the Trustees' Academy, Edinburgh, as a student, and when only nineteen he painted his first picture, 'Pitlessie Fair,' containing one hundred and forty figures, most of them portraits of local celebrities. When twenty-one he went to London and became a student of the Royal Academy, and painted 'The Village Politicians' for Lord Mansfield, following it in due time by 'The Blind Fiddler,' 'The Rent Day,' 'The Jew's Harp,' 'The Cut Finger,' and 'The Village Festival.' In 1809 he was elected an Associate of the Academy, and two years afterwards a Royal Academician. In 1822 he exhibited his famous



‘Chelsea Pensioners reading the Gazette of the Battle of Waterloo,’ a commission from the Duke of Wellington, and about this time were painted his most characteristic works, ‘Blind Man’s Buff,’ ‘Duncan Gray,’ ‘Distraint for Rent,’ ‘Penny Wedding,’ and ‘Reading of the Will.’ In 1823, on the death of Sir Henry Raeburn, Wilkie was appointed limner to the King in Scotland, and at the death of Sir Thomas Lawrence he obtained the post of painter in ordinary to His Majesty, and was knighted in 1836. In 1825 he went abroad for three years owing to the feeble state of his health, and while on the Continent painted several pictures, chiefly historical, substituting a lighter style of handling for the carefully detailed execution of his earlier works. On his return in 1829 the change in his subjects and style met with much adverse criticism, but he persisted in his new vein, and produced ‘John Knox preaching the Reformation at St. Andrews,’ ‘Sir David Baird discovering the body of Tippoo Saib,’ and ‘Benvenuto Cellini and the Pope.’ In 1840 he set out for a tour in the East, and while on his return from the Holy Land and Egypt he expired on board the steamer off Gibraltar. His burial at sea is the subject of one of Turner’s most impres-

sive pictures. Wilkie's great reputation is based upon the originality and quiet humour of his pictures of humble life, which shew keen sympathy with national characteristics, careful execution, and good colour. He is still at the head of the school of British domestic *genre* painters, and his finest works rival on canvas the poems of Robert Burns or episodes in the novels of Sir Walter Scott.

William Mulready, R.A., born 1786, was at first, like Wilkie, a painter of the simple incidents of every day life. In 1809 he exhibited an excellent picture, 'Fair Time,' now in the National Gallery, and in 1816 he was elected a Royal Academician. His works are remarkable for correct drawing, brilliancy of colour, and exquisite finish, but fail in the imaginative quality. Mr. Ruskin, in criticising one of Mulready's paintings, complains of the waste of labour and technical knowledge upon an uninteresting subject, and styles it "perhaps the most forcible illustration ever given of the frivolous application of great powers." Despite this drawback his pictures will ever hold a high place in the English school as the productions of a man of refined and highly

cultivated taste. His patience was indomitable, and he spent months, and even years, upon some of his favourite pictures. In his autobiography he says, "I have drawn all my life as if I were drawing for a prize." 'Punch,' 'Lending a Bite,' 'The Wolf and the Lamb,' 'The Last In,' 'The Fight interrupted,' and 'The Butt' are all compositions full of humour. Among his other most characteristic works are 'The Whistonian Controversy,' 'Choosing the Wedding Gown,' 'Burchell and Sophia,' 'Crossing the Ford,' and 'The Toy Seller.' The technical qualities of some of the foregoing works are unsurpassed. Ruskin, alluding to Mulready's laborious skill, says, the "'Burchell and Sophia in the Hayfield' and the 'Choosing of the Wedding Dress' remain in my mind as standards of English effort in rivalry with the best masters of Holland." He died in 1863.

William Hilton, R.A., born 1786, was a painter of historical, poetical and sacred subjects, distinguished by refined taste in design and rich and harmonious colouring. His principal works are 'The Angel releasing St. Peter from Prison,' 'Sir Calepine rescuing Serena,' 'Comus,' 'Amphitrite,' 'Una with the Lion,' 'Edith and the Monks

discovering the Dead Body of Harold,' and 'The Murder of the Innocents.' He was elected a member of the Royal Academy in 1819, and died in 1839.

William Etty, R.A., born at York in 1787, entered the Royal Academy as a student in 1807. As a colourist he is at the head of the British school, but his drawing is sometimes defective. This distinguished painter is a remarkable instance of the power of indefatigable industry and perseverance. When a student he was uniformly unsuccessful in his trial for the gold and silver medals of the Academy. For many years all the works which he sent for exhibition to the Royal Academy and British Gallery were rejected, and when at last accepted they were badly hung and failed to find purchasers. Undismayed by his want of success, he steadily laboured to improve in his art, and finally achieved the great reputation which his works still retain. In 1820 he exhibited 'The Coral Finders,' and in the following year 'Cleopatra,' two important works. In 1822 he visited Italy, and rejoiced to find in Venice "the birthplace and cradle of colour, the hope and idol of my professional life." On his return he

exhibited 'Pandora crowned by the Seasons;' this picture procured his election as an Associate, and in 1828 he became a full member of the Academy. Among his most characteristic works are 'The Coral Finders,' 'Ulysses and the Syrens,' 'The Combat,' 'Judith,' 'Benaiah,' and 'Youth on the Prow and Pleasure at the Helm.' He died in 1849.

Henry Perronet Briggs, R.A., born 1792, first exhibited at the Royal Academy in 1814, and continued for nearly twenty years to contribute a series of works of an historical character. After his elevation to the rank of Academician in 1832 his subjects were chiefly portraits. His 'First Conference between the Spaniards and Peruvians' and 'Juliet and the Nurse' are in the National Gallery. He died in 1844.

Gilbert Stuart Newton, R.A., was born 1794, at Halifax, in Nova Scotia, and on his return from a visit to Italy about 1818 became a student of the Royal Academy in London. He first practised portraiture, but soon attracted notice by his small figure subjects, many of which were engraved. He was elected an Academician in 1832. Among his

principal works are 'Captain Macheath,' 'Abelard in his Study,' 'Yorick and the Grisette,' and 'The Window.' He died in 1835.

Charles Robert Leslie, born in London, of American parents, in 1794, started as a portrait painter, but in a few years adopted that style of higher *genre* in which he takes so distinguished a position. His first important picture was 'Sir Roger de Coverley going to Church,' followed by 'May-day in the Reign of Queen Elizabeth,' 'Sancho Panza and the Duchess,' 'Uncle Toby and Widow Wadman in the Sentry Box,' 'The Rivals,' 'The Taming of the Shrew,' 'Merry Wives of Windsor,' '*Le Bourgeois Gentilhomme*,' '*Le Malade Imaginaire*,' and many other works illustrative of incidents in the writings of Shakespeare, Addison, Sterne, Fielding, Molière, &c. Leslie owed little to foreign study, but within his range—comedy touched with satiric humour—he holds undisputed sway. He was elected an Academician in 1826, and was Professor of Painting at the Royal Academy from 1845 to 1851. His contributions to literature were a 'Life of Constable,' and a 'Handbook for Young Painters.' He died in 1859.

Sir Charles Lock Eastlake, P.R.A., born in 1795, successor to Sir Martin A. Shee in the presidency, became a student of the Royal Academy in 1809. He spent much time upon the continent, chiefly in Greece and Italy, and during his lengthy residence in Rome, painted *Banditti* incidents and other subjects illustrative chiefly of Italian life. In 1828 he produced his 'Pilgrims arriving in sight of the Holy City,' one of his most popular works; and soon afterwards a subject from Spenser's "Faëry Queen," procured him his election to the rank of Royal Academician in 1830. He next painted a series of scriptural subjects, of which 'Christ Blessing Little Children,' and 'Christ Weeping over Jerusalem,' are the most important examples. In 1850 he was elected President of the Royal Academy, and received the honour of knighthood. His reputation as a writer on art is not inconsiderable. His death occurred in 1865.

Thomas Webster, R.A., born 1800, has gained well deserved popularity by his accurate and sympathetic rendering of the sports and tasks of childhood. He entered the Royal Academy as a student in 1820, and early essayed attempts in

that domain of art in which has so long reigned supreme. Among his most popular early works are 'Rebels Shooting a Prisoner,' 'The Sick Child,' and 'The Effect of Intemperance.' His most characteristic later pictures are 'Punch,' 'The Smile,' and 'The Frown' (two masterpieces, well-known from the engravings), 'The Impenitent,' 'Contrary Winds,' 'Only Once a Year,' 'The Boy with many Friends,' 'Sickness and Health,' and 'Good Night,' titles suggestive of the humorous or touching incidents which they illustrate, in the treatment of which he is unequalled by any modern painter. He was elected an Academician in 1846, and is now on the Honorary retired list.

The works of Sir Edwin Landseer, the unrivalled painter of animal life, justly claim a prominent place among the greatest masters of the English school. His pictures are so familiar to all from their engravings, that it is almost superfluous to describe the alternate humour and pathos of which they are the vehicles. He was a son of John Landseer, the engraver, and was born in 1802. When very young he gave evidence of great ability, exhibiting a portrait of a dog in the Royal Academy in his sixteenth year, and when



only eighteen he painted his well-known picture 'Alpine Mastiffs re-animating a Distressed Traveller.' Striking instances of true humour are to be found in his 'Jack in Office,' 'Dignity and Impudence,' 'Laying down the Law,' 'High Life,' 'Low Life,' and 'Alexander and Diogenes;' while his 'Stag at Bay,' 'The Sanctuary,' and 'The Old Shepherd's Chief Mourner,' illustrate his pathetic power. The latter picture—perhaps the finest effort of his genius, and one of the most perfect poems on canvas of modern times—has been thus graphically described by Ruskin: "The close pressure of the dog's breast against the wood of the coffin, the convulsive clinging of the paws, which has dragged the blanket off the trestle, the total powerlessness of the head, laid close and motionless upon its folds, the fixed and tearful fall of the eye in its utter hopelessness, the rigidity of repose which marks that there has been no motion nor change in the trance of agony since the last blow was struck on the coffin lid, the quietness and gloom of the chamber, the spectacles marking the place where the Bible was last closed,—indicating how lonely has been the life, how unwatched the departure of him who is now laid solitary in his sleep,—these are all *thoughts*—thoughts by

which the picture is separated at once from hundreds of equal merit, as far as mere painting goes; by which it ranks as a work of high art, and stamps its author, not as the neat imitator of the texture of a skin or the fold of a drapery, but as the Man of Mind." Landseer was elected an Academician in 1830, and in 1850 he received the honour of knighthood. He died in 1873, and was interred in St. Paul's Cathedral.

The British school numbers several eminent animal painters among its members. The works of James Ward, R.A., George Stubbs, A.R.A., S. Gilpin, R.A., J. F. Herring, A. Cooper, R.A., R. Ansdell, R.A., T. Sidney Cooper, R.A., H. W. B. Davis, R.A., Briton Rivière, A.R.A., Fred. Tayler, J. S. Noble, Heywood Hardy, S. Carter, Basil Bradley, R. Beavis, C. Lutyens, B. Willis, Earl, Charlton, Goddard, Wolf, E. Douglas, F. E. Bodkin, Barber, Harrison Weir, Dollman, G. Steell, J. Emms and others display great knowledge of anatomy, skill in rendering texture, power of drawing, and facility of composition, but none possess that poetic sentiment and subtle insight into animal life and character which distinguish the masterpieces of Sir Edwin Landseer.

Thomas Sidney Cooper, R.A., was born at Canterbury in 1803. In 1833 he exhibited his first picture, and in the following year he painted 'A Farm Yard: Milking Time,' now in the National Gallery. In 1848 he began to paint in conjunction with Lee, not always to his own advantage. Cooper's groups of oxen, sheep and goats are generally admirable studies from life, and are remarkable for the skill with which he renders texture and colour. Among his numerous characteristic works are 'Cattle: Early Morning in the Cumberland Hills,' 'Crossing Newbiggin Moor in a Snow Drift,' 'Interior of a Cattle Shed,' 'A Passing Shower,' 'Summer on the Cumberland Fells,' 'Children of the Mist,' 'A Bridge on a Common,' &c. He was elected an Associate in 1845, and an Academician in 1866.

Sir Francis Grant, P.R.A., was born in 1804. He was educated for the bar, but adopted painting as his profession at the age of twenty-four. His early subjects were found chiefly in the hunting field; several of these works were engraved, and were very popular. He subsequently practised portrait painting almost exclusively, and his social position afforded him unusual opportunities for the

portrayal of the rank and fashion of the day. Among his more important works are portraits of Lord Clyde, D'Israeli, Lockhart, Sir Edwin Landseer, the Earl of Derby, Lord John Russell, Lord Palmerston, and Lord Macaulay. He was elected an Academician in 1851, and in 1866, on the death of Sir Charles Eastlake, he was elected President of the Royal Academy, and received the honour of knighthood. He died in 1879.

Richard Redgrave, born 1804, first exhibited at the Royal Academy in 1825. In 1831 he contributed an historical work, 'The Commencement of the Massacre of the Innocents,' followed by 'Cimbeline,' 'Gulliver on the Farmer's Table,' 'Olivia's Return to her Parents,' 'Cinderella,' 'The Reduced Gentleman's Daughter,' 'Country Cousins,' 'Paracelsus,' 'The Sempstress,' 'The Awakened Conscience,' and 'The Flight into Egypt.' Although his reputation was first acquired by figure subjects, he has later in life confined himself chiefly to landscape, and his 'Sun and Shadow,' 'The Sylvan Spring,' 'The Lost Path,' 'The Old English Homestead,' 'The Last Glade,' 'Returning to the Hall,' 'The Fading Year,' 'Startled Foresters,' 'The Wreck of the Forest,'

‘Calling the Sheep to Fold,’ and ‘Wandered Away’ are pleasing natural studies of rustic subjects. In 1850 he was elected a Royal Academician, and from 1847 until 1875 he held successive posts in connection with the Government School of Design, resigning the office of Director for Art in the latter year.

William Dyce, R.A., born at Aberdeen 1806, visited London before he was twenty, and went thence to Rome, where he studied the old masters. In 1827 he exhibited his first picture at the Royal Academy, ‘Bacchus nursed by the Nymphs.’ He subsequently painted a ‘Madonna and Child’ in the hard and realistic manner of early Christian art, and on his return to Scotland practised portraiture for some years. In 1836 he exhibited ‘The Descent of Venus’ at the Royal Academy, and in later years appeared ‘The Christian Yoke,’ ‘Joash shooting the Arrow of Deliverance,’ ‘Omnia Vanitas,’ ‘The Meeting of Jacob and Rachel,’ ‘The Good Shepherd,’ &c. He was selected, among other artists, to decorate the Houses of Parliament, and painted in fresco ‘The Baptism of Ethelbert,’ and a series illustrating ‘The Legend of King Arthur.’ Unhappily,

these and most of the frescoes by other artists have suffered great damage, owing to an unsuitable wall surface and defective pigments. Dyce was one of the most scholarly figure painters of his day, and was the author of many essays on art and kindred subjects. He was elected an Academician in 1849, and died in 1864.

Solomon Alexander Hart, R.A., born 1806, became a student of the Royal Academy in 1823. An early picture by this painter, 'Interior of a Jewish Synagogue' is in the National Gallery at South Kensington. Among his principal works are 'Isaac of York in the Donjon of Front de Bœuf,' 'Cœur de Lion and Saladin,' 'Milton visiting Galileo in Prison,' and 'The Three Inventors of Printing.' Among his more recent pictures are 'The proposal of the Jews to Ferdinand and Isabella,' 'Manasseh Ben Israel and Oliver Cromwell,' 'Troy-Weight,' 'Reminiscence of Ravenna,' 'Dinner-Time at Penshurst,' 'Reflection,' and 'The Baptistry, St. Mark's, 1655.' He was elected an Academician in 1840.

John Rogers Herbert, R.A., born 1810, entered as a student of the Royal Academy in his sixteenth

year. His early efforts were portraits and book illustrations, succeeded by domestic or dramatic subjects, 'The Appointed Hour' being his first picture of importance. In 1840 he joined the Roman Catholic Church, and painted a series of religious pictures, 'The Introduction of Christianity into Britain,' 'Christ and the Woman of Samaria,' 'St. Gregory teaching his Chant,' 'Our Saviour subject to His parents,' 'The Virgin Mary,' 'The Tomb of Themistocles,' 'The Adoration of the Magi,' 'Judith in the Tent of Holofernes,' &c. He was one of the chosen fresco painters of the Houses of Parliament, and painted there 'The Descent of Moses from Mount Sinai,' 'The Judgment of Daniel,' and a series of subjects illustrating 'Human Justice' and 'King Lear.' Among his more recent pictures are 'St. Mary Magdalene,' 'Our Lord after his Resurrection,' 'David, the future King of Israel,' 'The Woman taken in Adultery,' and 'Christmas Eve at Bethlehem.' He is a learned and conscientious painter, and his works exhibit artistic qualities of a high order. He was elected an Academician in 1846.

Paul Falconer Poole, R.A., born at Bristol 1810, was a self-taught genius. He exhibited very

little in his early years, devoting himself wholly to the study of art. In 1837 he exhibited 'The Farewell,' and the succeeding year 'The Emigrant's Departure,' but it was not until 1843 that he made his mark as a painter of subjects of high imaginative quality by the exhibition of 'Solomon Eagle's Exhortation to Repentance during the great Plague of London,' followed by a work of equal importance, 'The Moors beleagured by the Spaniards in the city of Valentia.' In 1850 and 1851 he exhibited 'The Messenger announcing to Job the irruption of the Sabæans,' and 'The Goths in Italy,' works of still higher import, and since then he has painted a succession of poetically conceived pictures, illustrative of history or romance. The subjects of some of his more recent pictures are 'The Spectre Huntsman,' 'Remorse,' 'A Lion in the Path,' 'Rest by the Wayside,' 'Ezekiel's Vision,' 'The Meeting of Oberon and Titania,' 'The Dragon's Cavern,' 'Solitude,' and 'Imogen before the Cave of Belarius.' His treatment of landscape is dreamy and imaginative, and his pictures frequently suggest "uncannie" and weird-like fancies. He was elected an Academician in 1860, and died in 1879.



Edward William Frost, R.A., born 1810, became a student of the Royal Academy in 1829, and for many years adopted portraiture as his branch of art. In 1839 he painted 'Prometheus bound by Force and Strength,' and in 1843 he gained a prize at the Cartoon competition at Westminster by his 'Una alarmed by the Fawns and Satyrs,' and was elected an Associate in 1846. Henceforth he painted chiefly similar subjects, mythological or classic in idea, somewhat after the manner of Etty, but in a colder key of colour. 'Sabrina,' 'Diana and Actæon,' 'Una and the Wood Nymphs,' 'Disarming of Cupid,' 'Chastity,' 'The Haunt of Diana,' and 'Serena' are characteristic examples of his style. He was elected an Academician in 1871, and died in 1877.

Charles West Cope, born 1811, entered as a student of the Royal Academy in 1828. Early in life he visited Italy, and a picture painted there favourably impressed the public. His first subjects were somewhat prosaic, but he afterwards selected more poetic themes, chiefly from Spenser, Milton, and Goldsmith. In 1843 he was elected an Associate, and received commissions to paint several subjects of British history in fresco in the House

of Lords, in the execution of which he was fully as successful as his contemporaries. Among his principal works in oil are 'Almsgiving,' 'Beneficence,' 'The Hawthorn Bush,' 'Palpitation,' 'The Young Mother,' 'Maiden Meditation,' 'L'Allegro and Il Penseroso,' 'Last Days of Cardinal Wolsey,' 'Milton's Dream,' 'Lear and Cordelia,' 'Othello,' 'The Children of Charles I.,' and a series of domestic subjects.

Daniel Maclise, R.A., born at Cork in 1811, was an able painter of subjects of poetic and historic import. He came to London at an early age, and entering the schools of the Royal Academy in 1828, he was elected an Associate in 1835, and an Academician in 1840. He had a fertile imagination, and great powers of draughtsmanship and composition, but his colouring is somewhat black and heavy. His principal works are 'All Hallows Eve,' 'The Banquet Scene in Macbeth,' 'The Play Scene in Hamlet,' 'Olivia and Sophia fitting out Moses for the Fair,' 'The Return of Moses from the Fair,' 'The Ordeal of the Touch,' 'Comus,' 'Players and Authors,' and his grand frescoes in the gallery of the Houses of Parliament, 'The Meeting of Wellington and Blucher,'

and 'The Death of Nelson at Trafalgar,' perhaps the most important historical productions of the British school. His death occurred in 1870.

Alfred Elmore, R.A., born in Ireland 1815, became a student of the Royal Academy in 1832. In 1834 he exhibited 'A subject from an old play,' and shortly afterwards visited the Continent, where he made an extensive tour, studying in most of the art capitals. Among his principal works are 'Rienzi in the Forum,' 'The origin of the Guelph and Ghibelline Quarrel,' 'The Invention of the Stocking Loom,' 'Marie Antoinette facing the Mob at the Tuilleries,' 'Louis XIII. and Louis Quatorze,' 'An Arab Toilet,' 'Across the Fields,' 'Columbus at Porto Santo,' 'After the Expulsion,' 'Saint Elizabeth of Hungary,' 'Mary Queen of Scots,' 'Pompeii, A.D. 79,' 'A Greek Ode,' and 'An Eastern Bath.' He was elected a member of the Royal Academy in 1856.

Richard Ansdell, R.A., was born at Liverpool in 1815, and early in life adopted that branch of art with which his name has ever since been identified. As a truthful and careful painter of animals and the incidents of a sportsman's life

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Ansdell enjoys great popularity, his animals being carefully modelled, and his treatment of incident being well within the appreciation of lovers of out-door sports. His first picture, exhibited at the Royal Academy in 1840, was 'Grouse Shooting,' and was succeeded by 'Earl of Sefton and party returning from shooting,' 'Death of Sir W. Lambton at the Battle of Marston Moor,' 'The Stag at Bay,' 'The Combat,' 'The Battle of the Standard,' 'The Wolf Slayer,' &c. In 1850 he began to work in conjunction with Creswick, who painted the landscape part of his pictures, and to their joint efforts we owe 'The South Downs,' 'England's Day in the Country,' 'The Drover's Halt,' &c. In 1856 Ansdell accompanied John Phillip to Spain, and the result was a series of Spanish subjects, 'The Water Carrier,' 'The Road to Seville,' 'The Spanish Shepherd,' 'The Banks of the Guadalquivir,' 'The Spanish Flower Seller,' &c. Among his more recent works are 'Craft and Confidence,' 'Goatherds returning from Seville,' 'Goatherd: Gibraltar,' 'Outside the Cover,' 'The Intruders,' 'Cattle in the Corn,' 'Home of the Red Deer,' 'Before the Salmon Act,' and 'Grouse Shooting.' He was elected an Associate in 1861, and an Academician in 1871.

Edward Matthew Ward, R.A., born 1816, was an historical-incident painter of considerable ability, although even his best works fall somewhat short of the dignity of historical art, his handling lacking solidity, and his colouring being dark and heavy. His most popular works are 'Dr. Johnson in the Ante-room of Lord Chesterfield,' 'The Disgrace of Lord Clarendon,' 'The Execution of Montrose,' 'Last Sleep of Argyll,' 'Charlotte Corday going to Execution,' 'Last Sleep of Marie Antoinette,' 'The Royal Family of France in the Prison of the Temple,' and a series of able works illustrating incidents of the French Revolution. He has depicted with varying success episodes of English history in the corridors of the House of Commons. He was elected a Royal Academician in 1855, and died in 1879.

Augustus Leopold Egg, R.A., born 1816, entered the Royal Academy as a student in 1836. He early hit upon that vein of art in which he ultimately achieved distinction,—the higher *genre*, or historical incident. In 1838 he painted 'A Spanish Girl,' followed by 'Laugh when you can,' 'The Devil on two sticks,' 'Buckingham Rebuffed,' 'The Taming of the Shrew,' &c. His most

important later works are 'Peter the Great sees Catherine, his future Empress, for the first time,' 'The Life and Death of Buckingham,' 'Past and Present,' 'The Night before Naseby,' and 'Catherine and Petruchio.' He was elected an Academician in 1860, and died at Algiers in 1863.

Edward Armitage, R.A., born 1817, studied in Paris, where he was a pupil of Paul Delaroche. He gained a first-class prize in the National Cartoon Exhibition of 1843, by his 'Landing of Julius Cæsar in Britain,' and another prize at the Exhibition of 1845 by his cartoon 'The Spirit of Religion.' Two years later he was again a successful competitor with his 'Battle of Meanee' in oil. He then went to Rome, where he stayed two years, and subsequently visited the seat of war in the Crimea, and on his return painted 'The Battle of Inkermann' and 'The Cavalry Charge at Balaclava.' He was one of the artists selected to decorate the Houses of Parliament, and painted two frescoes in the Upper Waiting Hall. Latterly he has contributed numerous Scriptural and historical subjects to the Academy (of which he was elected a member in 1872), including 'Julian the Apostate,' 'Phryne,' 'Serf Emancipation,' 'The

Cities of the Plain,' and 'The Youth of St. John the Baptist.' His drawing is large and somewhat hard, and his colouring is rather cold and thin; but in his treatment of a subject he is dignified and Academic.

William Charles Thomas Dobson, R.A., was born at Hamburg in 1817, and entered the Royal Academy as a student in 1836. In 1848 he went to Italy, and thence to Germany, where he spent some time in the study and practice of his art. His subjects are chiefly Scriptural or devotional, and are inspired by reverential feeling, refined drawing and delicate colour. His principal works are 'Tobias and the Angel,' 'Dorcas,' 'The Prosperous Days of Job,' 'The Child Jesus,' 'The Holy Innocents,' 'Fairy Tales,' 'Train up a Child,' &c.; and more recently 'Nunc Dimittis,' 'Faith,' 'St. Paul at Philippi,' 'Father's Welcome Home,' 'The Young Bather,' 'Waiting,' 'At the Masquerade,' 'A Venetian Girl,' and 'Ione.' He was elected a Member of the Royal Academy in 1871, and a Member of the Society of Painters in Water Colours in 1875.

John Phillip, born at Aberdeen 1817, gave

early indication of his artistic ability. In 1837 he became a student of the Royal Academy, and first attracted notice by his pictures of Scotch subjects, 'The Catechism,' 'The Baptism,' &c. His most important works until 1851 were 'The Free Kirk' and 'Drawing for the Militia,' when in consequence of severe illness he went to Spain to recruit his health, and remained there five years. Inspired by a total change of life and climate, he produced a series of subjects illustrative of the beauty and coquettish grace of Spanish women. 'A Visit to Gipsy Quarters,' 'The Andalusian Letter Writer,' 'The Prayer of Faith shall save the Sick,' 'A Chat round the Braseró,' 'Youth at Seville,' 'A Spanish Wake,' 'A Huff,' and many similar pictures are all remarkable for their perception of character, careful modelling and rich and healthy colour, but are deficient in subtlety of tone, and sometimes are not without a tendency towards coarseness. He was elected a Royal Academician in 1859, and died in 1867.

John Callcott Horsley, R.A., was born in 1817, and became a student in the schools of the Royal Academy. His first exhibited work was 'Rent Day at Haddon Hall,' followed by 'Winning the



Game,' 'The Pride of the Village,' 'Leaving the Ball,' 'Malvolio i' the Sun,' 'Youth and Age,' 'The Madrigal,' 'Lady Jane Grey and Roger Ascham,' and a 'Scene from Don Quixote.' He was one of the artists selected to paint in fresco in the House of Lords, and contributed 'The Spirit of Prayer,' and 'Satan touched by Ithuriel's Spear.' One of his principal pictures in oil is 'Henry V. when Prince of Wales, at his father's death-bed, trying on the Crown.' He was elected an Academician in 1864. His later works are chiefly subjects of sentimental incident, such as 'The Banker's Private Room,' 'Pay for Peeping,' 'Stolen Glances,' 'The Poet's Theme,' 'A Page-in-Waiting,' 'Under Lock and Key,' 'The World Forgetting,' 'The Salute,' 'A Trespasser,' and 'Leading-Strings.'

Sir John Gilbert, R.A., born 1817, was almost a self-taught artist, being indebted only for a few lessons in colour to George Lance. At an early age he exhibited an historical subject, 'The Arrest of Lord Hastings by the Duke of Gloucester,' followed by a series of scenes from "Don Quixote," 'King Henry IV.,' 'Death of Cardinal Beaufort,' 'A Regiment of Royalist Cavalry at Edgehill,'

'The First Prince of Wales,' 'The Return of the Victors,' 'King Henry VI.,' 'The Field of the Cloth of Gold,' and numerous other works illustrative of incidents from Shakespeare and English history. He was elected a member of the Society of Painters in Water Colours in 1852, and now holds the office of president. As a designer for book illustrations he is unsurpassed in fertility of invention and facility of execution, and has for a long series of years illustrated much of the ephemeral literature of the day. As an artist in oil and water colour he holds high rank for the same qualities, and the fertile invention, rich colouring, and flowing outline of his figures and drapery have often suggested comparison with the works of Rubens. He was elected a member of the Royal Academy in 1876.

Robert Thorburn, A.R.A., was born at Dumfries in 1818. At fifteen he became a student of the Drawing Academy of the Royal Institution of Scotland, in Edinburgh, and in 1836 he entered the schools of the Royal Academy in London, and exhibited his first picture in the following year. Miniature painting was the branch of art which he adopted, and his sitters were people of the highest

rank and position, including the Queen and the Prince Consort. In 1849 he was elected an Associate of the Royal Academy, and in 1855 won a first-class gold medal at the Paris Universal Exhibition. Latterly he has painted life-size portraits in oil and chalk. Among his most important works in portraiture are the 'Marchioness of Waterford and her sister, the Countess Canning, as the two Leonoras,' 'A group of Her Majesty the Queen, Prince Alfred, and Princess Helena,' 'Their Royal Highnesses the late Prince Consort and the Duke of Coburg,' 'The late Prince Consort as the Black Prince,' 'A group of the Dowager Duchess of Montrose, her sister Lady Ernest Bruce, and the Marquis of Graeme,' and 'A group of the Duchess of Buccleugh, Lady Georgina Balfour, Lady Victoria Scott, and Lord Charles Scott.'

George Frederick Watts, R.A., born in London in 1818, is one of the most distinguished masters of the English school of High Art. He first exhibited at the Academy in 1837, and was a successful competitor in the Cartoon Exhibition at Westminster in 1843, with his 'Caractacus.' He also secured a prize in the subsequent competition

by his picture of 'Alfred inciting the Saxons to Maritime Enterprise.' He painted 'St. George Welcomes the Dragon' for the Houses of Parliament, and a large fresco, 'The History of Justice,' for the Hall of Lincoln's Inn. He was elected an Associate in 1867, and a Member shortly afterwards. As a portrait painter he shews much thought and originality, successfully giving the highest mood of his sitters. His historical and imaginative works evince in conception and treatment highly cultivated poetic feeling, notably his 'Time and Death,' which recalls to memory somewhat of the statuesque grandeur of Michaelangelo. 'Britomart and her Nurse,' 'Love and Death,' 'Orpheus and Eurydice,' 'Daphne,' 'Watchman, what of the Night?' 'Psyche,' 'Laura,' and 'Paolo and Francesca' are among his later works, and are instinct with art qualities of a lofty order.

William Powell Frith, R.A., born in 1819, is the chief of the school of realistic painters of modern incident. Entering the Royal Academy as a student in 1837, he exhibited his first picture there in 1840. This was followed by a succession of works illustrative of subjects taken from various

authors and poets, his 'Village Pastor,' from Goldsmith's "Deserted Village," winning him his Associateship in 1845. In the following year appeared his 'English Merry-making a Hundred Years ago,' succeeded by 'Coming of age in the Olden Time,' 'Hogarth arrested as a Spy,' 'Pope making love,' 'Ramsgate Sands,' 'The Derby Day,' (the most popular picture of modern times) 'Claude Duval,' 'The Railway Station,' 'The Marriage of the Prince of Wales,' 'Charles the Second's last Sunday,' 'Dinner in Boswell's Lodgings,' 'Salon D'Or,' and 'A Procession in honour of Our Lady of Boulogne.' His two most remarkable recent works are 'The Road to Ruin,' and 'The Race for Wealth,' in which his power of rendering elaborate detail, with due regard to the distribution of light and shade, is prominently displayed. He was elected a Royal Academician in 1853.

Henry Le Jeune, A.R.A., was born in London in 1819, and admitted a student at the Royal Academy in 1834. In 1840 he exhibited his first picture, 'Joseph interpreting the Dream of Pharaoh's Butler,' followed by 'Una and the Lion,' 'Prospero and Miranda,' 'Ruth and Boaz,' 'Bassanio

choosing the Casket,' 'Lear and Cordelia,' 'Martha reproved,' 'The Sermon on the Mount,' 'Christ Blessing Little Children,' 'The early days of Timothy,' 'The Plough,' 'Innocence,' 'Cinderella' 'Great Expectations,' 'Water Lilies,' 'Hush,' 'A Bite,' and 'Spring Flowers.' His pictures are pleasing in sentiment and composition, his women and children being especially graceful in drawing. He was elected an Associate of the Royal Academy in 1863.

Frederick Richard Pickersgill, R.A., born 1820, became a student of the Royal Academy in 1840, and in the following year exhibited 'Hercules Fighting Achelous in the form of a Bull' and 'Amoret delivered from the Enchanter,' followed by 'Ædipus Cursing Polynices,' 'Florimel in the Cottage of the Witch,' 'Dante's Dream,' 'Brothers driving out Comus,' and 'Amoret, Aemylia, and Prince Arthur in the Cottage of Sclaunder' (now in the National Gallery). He was one of the successful competitors at the Westminster Hall competition, and his 'Burial of Harold' is now in the Houses of Parliament. His later works have been chiefly illustrative of Biblical, poetic or chivalrous incident, and manifest earnest classical

feeling, with a sense of colour based upon study of the Venetian school. He was elected a Royal Academician in 1857.

James Sant, R.A., Principal Painter in Ordinary to Her Majesty, was born at Croydon in 1820. His artistic instinct was first developed at the age of eight by the successful copying of a portrait-sketch of a relative by Sir Edwin Landseer, and his bias towards art received cultivation under John Varley and Sir A. Callcott, R.A., prior to his entry at the schools of the Royal Academy in 1840, where he studied for four years. His earlier works are subject pictures treated with much poetic feeling,—many of them are well known by their engravings. ‘The Infant Samuel,’ ‘Speak, Lord, for Thy servant heareth,’ ‘Timothy,’ ‘Little Red Riding Hood,’ ‘Morning,’ ‘Evening,’ ‘She never told her Love,’ ‘Astronomy,’ ‘Music,’ ‘Harmony,’ ‘The Young Minstrels,’ ‘Saxon Women,’ ‘The Boy Shakespeare,’ ‘The Miller’s Daughter,’ ‘Young Steele,’ ‘Turn again, Whittington,’ and more recent works, such as ‘Applicants for a Sou,’ ‘The Schoolmaster’s Daughter,’ ‘Peaches,’ ‘The Early Post,’ ‘Gleaners,’ ‘Little Sarah,’ and ‘Adversity,’ shew that he possesses great powers

in the higher *genre* as well as in fashionable portraiture. His pictures of young children are especially delightful, and in the delineation of female beauty he is unsurpassed, investing his sitters with unstudied grace, poetic sentiment, and the charm of peach-like complexion. Among his numerous successful efforts in portraiture are 'Lord Cardigan explaining the Charge of Balaclava to the Prince Consort and the Royal Children,' 'A collection of twenty-two portraits of relatives and friends of the Countess of Waldegrave,' 'Her Majesty with the Prince of Wales' three eldest children,' 'Viscount Sandon,' 'Lord Russell,' 'Lady Marjoribanks,' 'The Lord Glamis,' and a long series of portraits of aristocratic sitters. He was elected an Associate in 1861, and a full Member of the Academy in 1870.

Sir Joseph Noël Paton, R.S.A., was born in Dunfermline in 1821. In 1843 he went to London and studied for a few months in the schools of the Royal Academy. On his return to Scotland in 1844 he exhibited his first picture in the Royal Scottish Academy, 'Ruth Gleaning,' followed by 'Rachel Weeping for her Children' and 'The Holy Family,' and in the following year his 'Spirit



of Religion' received one of the three premiums awarded at the Westminster Hall competition, and he gained a like success in 1847 with his 'Reconciliation of Oberon and Titania' and 'Christ bearing the Cross.' In 1846 he first began to paint those charming fairyland conceptions with which his name is identified, 'The Quarrel of Oberon and Titania,' and 'Puck and Fairy,' followed by 'Thomas the Rhymer,' 'The Father Confessor,' 'Death of Paolo and Francesca da Rimini,' 'Nimrod the Mighty Hunter,' 'Dante meditating the episode of Francesca da Rimini,' 'Eve of St. Agnes,' 'The Dead Lady,' 'Faust and Margaret Reading,' 'The Pursuit of Pleasure,' 'Home,' 'The Bluidy Tryste,' 'Hesperus,' 'The Rescue,' 'Oberon and Titania,' 'The Song of Silenus,' 'Oberon and the Sea Maid,' 'Dawn,' 'Luther at Erfurt,' 'Fact and Fancy,' 'The Death Barge of King Arthur,' 'Mors Janua Vitæ,' 'The Fairy Raid,' 'Satan Watching the Sleep of Christ,' 'The Man of Sorrows,' 'The Good Shepherd,' 'The Man with the Muck Rake,' and 'Thy Will be done.' In 1866 he was appointed Limner for Scotland, and in the following year he received the honour of knighthood. The works of Sir Noël Paton are distinguished by imaginative qualities

of a high order. A delicate play of fancy pervades his poetic subjects, and his sacred themes are treated in an earnest and reverent spirit. His execution is exquisitely tender,—his power of rendering the texture and colour of intricate detail being very remarkable.

Frederick Goodall, R.A., born 1822, received all his art training from his father, Edward Goodall, the eminent engraver. Early in life he spent some time in Normandy and Brittany, sketching both figures and landscape, and in 1839 exhibited his first picture at the Academy, 'French Soldiers Playing at Cards in a Cabaret.' This was succeeded by 'The Soldier Defeated,' 'The Christening,' 'The Veteran of the Old Guard,' 'The Tired Soldier,' 'The Village Festival,' 'Hunt the Slipper,' 'Raising the Maypole,' 'An episode in the Happier Days of Charles I.,' 'The Arrest of a Peasant Royalist,' 'Cranmer at the Traitor's Gate,' and other popular works, which are well known to all from their engravings. In 1852 he was elected an Associate of the Royal Academy, and was subsequently raised to Academic rank. Latterly he has painted a noble series of Eastern subjects, interspersed with *genre* and landscape

subjects. 'Oxhey Place, Herts,' 'The Time of Roses,' 'The Water Carriers, Egypt,' 'Sarah and Isaac,' and 'Moving to Fresh Pastures' are recent works by one of the most vigorous and versatile masters of the British school.

Eyre Crowe, A.R.A., was born in London in 1824. He was for a short time a pupil of Paul Delaroche, and in that capacity accompanied him to Italy to study the works of the great masters. On his return in 1844 he entered the Royal Academy as a student, and two years later exhibited his first picture, 'Master Prynne searching Archbishop Laud's pocket in the Tower.' In 1848 he painted 'The Roman Carnival,' followed by 'A Scene in the Life of Holbein,' 'A Scene at the Mitre,' 'Pope's Introduction to Dryden,' 'Milton Visiting Galileo,' 'Boswell's Introduction to the Club,' 'A Virginian Slave Sale,' and in 1862 'Daniel De Foe in the Pillory.' A characteristic of the artist's work is a certain quaintness shewn in the selection of his subjects, which are treated with precision and delicacy, although not without a certain degree of hardness. His principal works during the past ten years are 'The Vestal,' 'Quaker Meeting,' 'Howard,' 'French Savants

in Egypt,' 'Darning-day: Redmaid's School,' 'Sanctuary,' and 'Silkworms.' He was elected an Associate of the Royal Academy in 1876.

Erskine Nicol, A.R.A., born at Leith in 1825, was admitted a student of the Trustees' Academy, Edinburgh, when in his thirteenth year. When about twenty he went to Dublin, where he remained four years, and there acquired that intimate acquaintance with Irish life and character which has enabled him to portray every phase of its humour, quiet and boisterous, with amusing accuracy. In 1851, on his return to Edinburgh, he exhibited at the Royal Scottish Academy a series of pictures illustrative of the humorous side of Hibernian life, and some time afterwards removed to London, where for the last twenty years he has been annually represented at the Royal Academy by one or more of the following popular pictures:—'The Disputed Boundary,' 'The Fisher's Knot,' 'Past Work,' 'The New Vintage,' 'A Storm at Sea,' 'Both Puzzled,' 'Steady, Johnnie, steady,' 'Always tell the Truth,' 'Looking out for a Safe Investment,' 'Did it Pout with its Bessie,' 'Waiting for the Train,' 'Paying the Rint,' 'The Hope of the

Family,' 'His Legal Adviser,' 'Under a Cloud,' 'Unwillingly to School,' 'The Lonely Tenant of the Glen,' and 'Interviewing the Member.' He was elected an Associate in 1866.

Thomas Faed, R.A., born 1826, holds a foremost place among painters of subjects of domestic incident. His pictures, like those of his fellow-countryman, Wilkie, chiefly embody homely and pathetic episodes of Scottish life, treated with dramatic power. In 1849 he painted 'Scott and his friends at Abbotsford,' and three years later established himself permanently in London, and began to exhibit in the Royal Academy. In 1855 he achieved his first success with 'The Mitherless Bairn,' followed by 'Home for the Homeless,' 'Highland Mary,' 'The First Break in the Family,' 'A Listener ne'er hears guid o' himself,' 'Sunday in the Backwoods,' 'His Only Pair,' 'Conquered but not Subdued.' Among his other most popular works are 'From Dawn till Sunset,' 'Evangeline,' 'Worn Out,' 'Only Herself,' and 'A wee bit fractious.' He was elected an Associate in 1859, and an Academician in 1864.

Holman Hunt, Millais, and Rossetti (the three

artists whose names are next due in chronological sequence) are so identified with the pre-Raphaelite school, of which they were the founders, that it will be more convenient to treat of it and them in a separate chapter.





## PRE-RAPHAELITISM.

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THE death of Turner, in 1851, marks an epoch in the annals of the first century of British Art. Painting, especially in its historical and *genre* branches, had for some years before this event lost much of the vitality which animated its early professors, and a series of artificial academical rules had been formed which trammelled the genius of the young and rising school of painters. Three young men—William Holman Hunt, John Everett Millais, and Danté Gabriele Rossetti, names now of great distinction—dissatisfied with the canons of art criticism then extant, introduced a new style of treatment, which soon became known as pre-Raphaelitism. This term was originated by them as a protest against the school styled the Renaissance, and was designed to indicate their preference for the works of those painters who preceded Raphael, especially Giotto and Fra Angelico, not simply because of their

technical merits, for their drawing was often crude, quaint and angular, but because of the simplicity, earnestness, and truthfulness which characterized the spirit of their art. A magazine styled *The Germ* was started by them in 1850 for the advocacy of the principles of the brotherhood, which were direct study from nature herself, untrammelled by the traditions of the "antique" and "academic" styles. They found still more powerful literary championship in John Ruskin, then a young Oxford graduate, who boldly confronted their opponents, and in his vast and discursive treatises upon the principles of art asserted the infinite superiority of the new school, and especially of the style of Turner, to that of the old masters. In his first letter upon the subject he thus states the principles of the new school: "The pre-Raphaelites intend to surrender no advantage which the knowledge and invention of the present time can afford their art. They intend to return to early days in this point only, that, as far as in them lies, they will draw either what they see or what they suppose might have been the actual facts of the scene they desire to represent, irrespective of any conventional rules of picture making, and they have chosen their unfortunate, though not inaccurate, name



because all artists did this before Raphael's time, and after Raphael's time did not this, but sought to paint fair pictures rather than to represent stern facts, of which the consequence has been that from Raphael's time to this day historical art has been in acknowledged decadence." His indictment of the painters of the Renaissance is couched in the following terms: "All their principles tended to the setting of Beauty (so-called) above Truth, and seeking for it always at the expense of Truth; and the proper punishment of such pursuit, the punishment which all the laws of the universe rendered inevitable, was that those who thus pursued beauty should wholly lose sight of beauty." The principles of the pre-Raphaelite school soon gained many adherents, and the artistic work of the last thirty years has been materially influenced by its founders and their pupils.

William Holman Hunt, born in London in 1827, was admitted as a student at the Royal Academy in his seventeenth year. He sent his first picture to the exhibition of the Academy in 1846, and was a regular contributor for several years. In 1850 he painted 'Rienzi' and 'A Converted British Family sheltering a Christian

Missionary from the Druids,' and in 1851 'Valentine rescuing Sylvia from Proteus.' In 1852 his 'Hireling Shepherd' evoked much controversy on the ground of its uncompromising assertion of the principle of truth in preference to that of beauty. In the following year appeared his 'Claudio and Isabella,' remarkable for its intensity of complex expression, and this was followed by 'The Light of the World,' which, first raised into public notice by an article from the pen of Mr. Ruskin, was soon the most popular religious picture of the century. 'The Awakening Conscience,' 'The Scapegoat,' 'The Sphinx,' 'Jerusalem by Moonlight,' 'The Mountains of Moab,' and 'The Lantern Maker's Courtship' were his most important works prior to what is perhaps his masterpiece, 'The Finding of Our Saviour in the Temple,' exhibited in 1861. Then came 'The After-Glow,' 'Isabella and the Pot of Basil,' several portraits, and in 1873 'The Shadow of Death,' on which all the powers of the painter have been concentrated. In the works of Holman Hunt the principles of pre-Raphaelitism find their faithful development, and his pictures mark a new era in religious art. We recognise in them an honest endeavour to depict what is most likely to have occurred, paying due regard to

physiological and archæological facts, and reverently making them the suitable vehicles for the expression of pure and manly religious faith.

John Everett Millais, R.A., the second member of the pre-Raphaelite Brotherhood, was born at Southampton in 1829. At the age of ten he won the first medal of the Society of Arts, and in the following year he became a student at the Royal Academy. For some years he worked as a designer for book illustration, and had much uphill labour to encounter, but his great powers soon became recognised. In 1846 he exhibited 'Pizarro seizing the Inca of Peru,' followed by 'The Carpenter's Shop,' 'Isabella,' 'Ferdinand lured by Ariel,' and 'The Return of the Dove to the Ark.' In 1853 he was elected an Associate of the Academy, and a full Member in 1863. His famous picture 'The Huguenot' was painted in 1852 (and sold for the small sum of £150); this was followed by 'The Order of Release,' 'Rescue,' 'The Proscribed Royalist,' 'Escape of a Heretic,' 'Autumn Leaves,' 'The Vale of Rest,' 'The Black Brunswicker,' 'Charlie is my Darling,' 'The Romans leaving Britain,' 'The Gambler's Wife,' 'Boyhood of Raleigh,' 'Chill October,' 'Yes or No,' 'Scotch

Firs,' 'Winter Fuel,' 'North-West Passage,' 'St. Martin's Summer,' 'Effie Deans,' 'Lucy Ashton,' 'The Princes in the Tower,' 'Puss in Boots,' 'Cherry Ripe,' and 'Cuckoo.' Millais is without a rival in his power of rendering intense thought and complex emotion, and his finest imaginative works rank beside those of the great masters of any period. 'The Huguenot,' 'The Order of Release,' 'The Vale of Rest,' 'The Black Brunswicker,' and 'Effie Deans' are pictures of pre-eminent power and originality. His portraits are singularly happy in pose and sympathetic insight, and although executed in a style foreign to that of Reynolds and Gainsborough are triumphs of poetic portraiture, and bid fair to rank as models for a future school.

Danté Gabriele Rossetti, born in London in 1828, is an artist whose works are rarely seen by the outside world, as he never exhibits in the Royal Academy. The son of a celebrated Italian author, he is not only a painter of rare ability, but a literary man of high accomplishments. His first picture, 'The Girlhood of the Virgin,' was exhibited in 1849, and in conjunction with the 'Rienzi' of Hunt and the 'Isabella' of Millais evoked much

controversy in the art world by its aggressive assertion of the principles of pre-Raphaelitism. Among his characteristic works are 'Fair Rosamond,' 'A Christmas Carol,' 'Ecce Ancilla Domini,' 'The Wedding of St. George,' 'Beatrice Dead,' 'The Blessed Damozel,' 'Venus Astarte,' 'Fiammetta,' 'Spring,' and 'The Gate of Memory.' Rossetti's pictures are instinct with elevated and romantic sentiment, and have frequently symbolical significance. His works evince deep thought, much earnestness of feeling, and singular beauty of colour.

Ford Madox Brown, an early adherent to the principles of pre-Raphaelitism, was born at Calais in 1821. He competed at the Cartoon Exhibition in 1844, and in 1848 exhibited his 'Wycliff reading his translation of the Scriptures, followed by 'King Lear,' 'Young Mother,' 'Chaucer Reciting his Poetry at the Court of Edward III.,' 'Christ Washing Peter's Feet,' 'The English Fireside,' 'The Last of England,' and 'Work.' He has been for some time engaged upon a series of mural paintings for the great hall of the Town Hall of Manchester, and has just completed his second subject, 'The Romans building a Fort at Mancenion.'

The influence of the pre-Raphaelite school upon the art of the last quarter of a century has been undoubtedly beneficial. It has inculcated the direct study of nature, paying little regard to conventional rules borrowed from the antique; and although it has perhaps sometimes erred by undue contempt for principles of composition based upon centuries of experience, it has effected a reformation of almost unmixed good. Its leading principle, "uncompromising truth," has effected as great a revolution in landscape as in figure painting, and the direct study of the facts of nature has supplanted much of the conventionalism of the studio, based partly upon traditional rules for picturesque composition and partly upon a mannered generalization of nature.





## HISTORICAL, PORTRAIT AND GENRE PAINTERS.

(CONTINUED.)

**H**ENRY STACY MARKS, R.A., born 1829, occupies a high position as a painter of mediæval incident, quaint and original in humour, accurate in drawing, and exquisite in colour. Among his early works are 'Toothache in the Middle Ages,' 'Dogberry examining Conrade and Borachio,' and other subjects in a similar vein suggested by the witty creations of Shakespeare. These were followed by 'The Franciscan Sculptor and his Model,' 'Beggars coming to Town,' 'Falstaff's Own,' 'The Minstrels' Gallery,' 'St. Francis preaching to the Birds,' 'The Book-worm,' 'Waiting for the Procession,' 'The Ornithologist,' 'Capital and Labour,' 'A page of Rabelais,' 'Journeys End in Lovers Meeting,' 'The Jolly Postboys,' 'A Bit of Blue,' 'Convocation,' and 'Science is Measurement.' In addition to the pictures exhibited at the Royal

Academy and the Society of Painters in Water Colours, he has produced a variety of works of great technical value for wall decoration, designs for stained glass, and book illustrations. He was elected an Associate in 1871, and a Royal Academician in 1878.

No painter since the days of Sir Joshua Reynolds has more worthily filled the presidential chair of the Royal Academy than its present highly-cultured occupant, Sir Frederick Leighton. Born at Scarborough in 1830, he was when quite a child passionately fond of drawing. In 1842 he was taken to Rome, where he received systematic instruction from an Italian master. He next became a student of the Royal Academy of Berlin, and passed thence to Florence, Frankfort, and Brussels; in the former place he painted his first picture, 'Cimabue finding Giotto drawing in the Fields.' The following year was spent in Paris, copying in the Louvre and working in a life school, and he then returned to Frankfort, where he painted 'The Death of Brunellesco.' He next visited Rome, where he spent part of three winter seasons in study and in painting his large picture, 'Cimabue's Madonna carried through Florence,'



which, when exhibited at the Royal Academy of 1855, created a profound sensation in the art world of London, and was purchased by the Queen. For four years after this the artist resided in Paris, and then settled in London and contributed a succession of pictures to the Academy exhibitions, including 'Odalisque,' 'Jezebel and Ahab,' 'The Triumph of Music,' 'Dante in Exile,' 'Helen of Troy,' 'Syracusan Brides,' 'Venus Disrobing,' 'Actæa,' 'Electra,' 'Clytemnestra,' 'Hercules struggling with Death for the body of Alcestis,' 'Music Lesson,' 'Eastern Slinger,' 'Elijah in the Wilderness,' 'Greek Girls winding a Skein,' 'The Daphnephoria,' 'The Sister's Kiss,' 'Psamathe,' and 'Rubinella,' pictures characterized by abstract ideality, graceful and scholarly drawing, refined colour and exquisite finish. In 1864 he was elected an Associate, and a Royal Academician in 1869. In 1877 he still further enhanced his reputation by exhibiting in the Lecture room of the Academy a noble group in bronze of an 'Athlete struggling with a Python.' Upon the death of Sir Francis Grant, in 1879, he was elected President of the Royal Academy, and received the honour of knighthood. His designs for two lunettes for the decoration of one of the courts of the South Kensington

Museum, 'The Industrial Arts of Peace and of War,' are in drawing and composition among the finest decorative works of the century.

John Bagnold Burgess, A.R.A., born 1830, contributed his first picture to the exhibition of the Royal Academy in 1852. Incidents of Spanish life form the subjects of his most characteristic pictures, frequently treated with a humorous appreciation of character, and an evident enjoyment of rich colour and picturesque costume. Among his most important works are 'A Scene during the Republican Insurrection in Spain, 1869,' 'Kissing Relics in Spain,' 'Un Gitano Rico,' 'Stolen by Gipsies,' 'Bravo Toro,' 'Rush for Water: scene during the Ramadan in Morocco,' 'The Presentation,' 'The Barber's Prodigy,' 'Feliciano,' 'Licensing the Beggars: Spain,' 'Childhood in Eastern Life,' 'A Student in Disgrace,' 'The Convent Garden,' 'Saints' Day,' and 'The Professor and his Pupil.' He was elected an Associate of the Royal Academy in 1876.

John E. Hodgson, R.A., born in London in 1831, began to exhibit at the Royal Academy in

1855. His later works are chiefly Eastern incident, treated with much quiet humour and knowledge of local character, firmness of execution, and richness of colour. Among his principal pictures are 'Landing of Sir Francis Drake at Plymouth,' 'Queen Elizabeth at Purfleet,' 'Evensong,' 'The Basha's Black Guards,' 'Arab Prisoners,' 'Army re-organization in Morocco,' 'The Snake Charmer,' 'A Fair Customer,' 'Jack Ashore,' 'A Tunisian Bird Seller,' 'A Needy Knife-grinder,' 'Returning the Salute,' 'Odd Fish,' 'A Barber's Shop in Tunis,' 'The Talisman,' 'A Cock Fight,' 'The Turn of the Tide,' 'The Temple of Diana at Zaghuan,' 'Better have a new pair,' 'Following the Plough,' 'A Modern Actæon,' 'The Armourer's Shop,' 'Commercial Activity in the East,' 'Pampered Menials,' 'Relatives in Bond,' 'Loot,' 'An Eastern Question,' 'Their Haven under the Hill' (an English landscape), 'I'll Serenade no more,' 'Gehazi, the Servant of Elisha,' 'The Naturalist in Algiers,' 'Homeward Bound,' and 'Church Afloat.' He was elected an Associate in 1873 and a Royal Academician in 1880.

Philip Hermogenes Calderon, R.A., born at Poitiers in 1833, is one of our ablest painters of the

chivalric incidents of history, treated with dignity and dramatic power. He did not begin to study art until 1850, when he entered the studio of a Paris painter, and upon his return to London painted his first picture, 'By the Waters of Babylon,' which was exhibited in the Royal Academy in 1852. His 'Broken Vows,' exhibited in 1857, was a great success, and was followed by 'The Gaoler's Daughter,' 'French Peasants,' 'Nevermore,' 'Demande en Mariage,' 'Releasing Prisoners on the Young Heir's Birthday,' and 'After the Battle.' In 1863 he achieved great popularity by his fine dramatic picture, 'The British Embassy in Paris on the Night of the Massacre of St. Bartholomew.' To it he was probably indebted for his election to the rank of Associate the following season. In 1866 appeared 'Her Most High, Noble and Puissant Grace,' succeeded by 'Home after Victory,' and his election in 1867 as a Royal Academician. In 1868 he painted 'The young Lord Hamlet riding on Yorick's back,' one of his most charming pictures. His more recent works, exclusive of portraits, are 'On her way to the Throne,' 'Victory,' 'The Nest,' 'Reduced Three per Cents,' 'Home they brought her Warrior dead' (one of his noblest

pictures), 'Gloire de Dijon,' 'Nuns of Loughborough,' 'Summer Breezes,' 'The Olive,' 'The Vine,' and 'Captives of his Bow and Spear.'

George Adolphus Storey, A.R.A., was born in 1834, and exhibited his first picture at the Royal Academy in 1852. The artificial manners of the past century, reproduced with much vivacity and quaint humour, furnish the subjects of his most characteristic pictures. Among his most popular works are 'The Shy Pupil,' 'The Old Soldier,' 'Scandal,' 'Grandmama's Christmas Visitors,' 'Only a Rabbit,' 'Little Buttercups,' 'Love in a Maze,' 'Little Swansdown,' 'The Whip Hand,' 'A Dancing Lesson,' 'Mistress Dorothy,' 'The Old Pump Room in Bath,' 'The Judgment of Paris,' 'Sweet Margery,' 'Orphans,' 'Lilies, Oleanders and the Pink,' 'Late for Church,' 'Follow my Leader,' and 'Daphne.' He was elected an Associate of the Royal Academy in 1876.

Edward J. Poynter, R.A., was born in Paris in 1835. He studied art for a year in the studio of W. C. T. Dobson, R.A., and entered the schools of the Royal Academy as a student in 1855. In

the following year he went over to Paris to extend his art education, and in 1861 contributed his first picture to the exhibition of the Royal Academy. In 1865 his 'Faithful unto Death' attracted public attention, and was succeeded in 1867 and 1868 by 'Israel in Egypt,' and 'The Catapult,' two scholarly works, original in conception and learned in drawing. Their high art qualities were promptly recognised by the Academy, and his election as Associate took place in 1868, and in 1871 he was appointed Slade Professor, University College. In 1872 his 'Perseus and Andromeda' was exhibited at the Royal Academy, and was followed by 'The Dragon of Wantley,' 'Atalanta's Race,' and 'Nausicæa and her Companions Playing at Ball,' four important decorative works for the Earl of Wharnccliffe. In 1874 'The Golden Age' and 'The Festival' were exhibited, and his more recent contributions to the Royal Academy are 'The Fortune Teller,' 'Jael,' 'Zenobia Captive,' several noble portraits, remarkable for severity of drawing and richness of colour, and 'A Visit to Æsculapius,' one of the most able classical pictures of the century (purchased by the President and Council of the Royal Academy). In 1875 he was appointed Director of the Art Department of the

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Committee of Council on Education, South Kensington, and in the following year he was elected a Royal Academician. This distinguished artist is one of the ablest contemporary members of the British School—his works combining cultured thought with scholarly drawing and refined colour. His 'Ten Lectures upon Art,' are a valuable contribution to art literature.

George Dunlop Leslie, R.A., born 1835, the son of a distinguished artist, is pre-eminent in the portrayal of the tender and unconscious grace of English girlhood. His pictures have a subtle charm in subject and treatment, being soft and subdued in colour and careful in drawing. Since 1859 he has not failed to contribute to the exhibitions of the Royal Academy. Among his principal works are 'Fast Day at the Convent,' 'A Summer Song,' 'The Lost Carcanet,' 'The Flower and the Leaf,' 'The Defence of Lathom House,' 'Clarissa,' 'The Rose Harvest,' 'Home News,' 'Celia's Arbour,' 'Nausicäa and her Maids,' 'Lavinia,' 'An Elopement,' 'School Revisited,' (of this picture Mr. Ruskin wrote, "It is altogether exquisite in rendering some of the sweet qualities of English girlhood,") 'My Duty towards my Neighbour,'

‘Cowslips,’ ‘Home, Sweet Home,’ ‘Alice in Wonderland,’ and ‘All that Glitters is not Gold.’ He was elected an Associate in 1868, and an Academician in 1876.

William Frederick Yeames, R.A., born at Tanganrog, South Russia, in 1835, is an able painter of romantic and dramatic incident, his subjects being skilfully grouped, solidly painted, and invested with much vivacity of expression. His first picture was exhibited at the Academy in 1859, and in 1866 he was elected to the rank of an Associate. Among his characteristic works are ‘Arming the Young Knight,’ ‘Stepping Stones,’ ‘Maundy Thursday,’ ‘Visit to the Haunted Chamber,’ ‘Love’s Young Dream,’ ‘The Old Parishioner,’ ‘A Rest by the River Side,’ ‘Pleading the Old Cause,’ ‘The Morning Rehearsal,’ ‘The Path of Roses,’ ‘La Reine Malheureuse,’ ‘The Appeal to the Podesta,’ ‘Reception of the French Ambassador by Queen Elizabeth after the news of the Massacre of St. Bartholomew,’ ‘Flowers for Hall and Bower,’ ‘The Christening,’ ‘Pour les Pauvres,’ ‘The Dawn of the Reformation: Wicliffe and his poor Priests,’ ‘The Suitor,’ ‘La Contadinella,’ ‘The Last bit of Scandal,’



‘Campo dei SS. Apostoli, Venice,’ ‘Waking,’ ‘Amy Robsart’ (purchased by the President and Council of the Royal Academy), ‘When did you last see your Father,’ and ‘The Finishing Touch.’ He was elected a Royal Academician in 1878.

Laurens Alma-Tadema, R.A., was born at Dronryp, in the Netherlands, in 1836. He was trained at the Royal Academy of Antwerp, and subsequently painted in the studio of Baron Leys. In 1863 his remarkable qualities as a colourist first attracted public attention, and since 1865 he has been a constant contributor to our Royal Academy, becoming legally an Englishman by naturalization in 1873. His pictures chiefly illustrate incidents in the daily life of classic Rome, and are instinct with antiquarian learning, technical skill, and colour at once brilliant and subtle. In the rendering of the texture of marble, metal or skins Alma-Tadema is unrivalled, giving the appearance of minute finish with a full and firm touch. Emotion is foreign to his art, his feminine ideal is somewhat coarse in type, and his pictures tell no story and illustrate few incidents of interest, but his learned arrangement of light and shade and pre-eminent skill as a colourist

redeem his work from the charge of being commonplace and uninteresting in motive. Among his most characteristic works are 'Tarquinius Superbus,' 'The Vintage,' 'A Roman Emperor,' 'The Mummy,' 'Joseph,' 'The Sculpture Gallery,' 'The Painter's Studio,' 'An Audience at Agrippa's,' 'Cleopatra,' 'The Seasons,' 'A Love Missile,' 'A Question,' 'Down to the River,' 'In the time of Constantine,' 'The Pomona Festival,' 'A Hearty Welcome,' and 'Fredegonda.' He was elected an Associate in 1876 and a Royal Academician in 1879.

George H. Boughton, A.R.A., was born near Norwich, in 1836, but went to the United States at three years of age and remained there until 1860. His first picture exhibited in England was 'Passing into the Shade,' contributed to the British Institution, and in 1864 he first exhibited at the Royal Academy. His 'New England Pilgrims going to Church armed to protect themselves against Indians and Wild Beasts' attracted attention in the Academy of 1867, and was followed in successive years by 'The March of Miles Standish,' 'The Age of Gallantry,' 'A Chapter from Pamela,' 'The Bearers of the Burden,' 'A Resting Place,'

‘A Ruffling Breeze,’ ‘Snow in Spring,’ ‘Homeward,’ ‘The Rivals,’ ‘The Widow’s Acre,’ ‘March Weather,’ ‘Waning of the Honeymoon,’ ‘Green Leaves among the Sere,’ ‘Priscilla,’ ‘Evangeline,’ ‘Our Village,’ and ‘Omnia Vincit Amor.’ Boughton’s work is marked by its refined and sympathetic treatment of simple incident, either in the quiet middle-class life of the past century, as in his ‘Waning of the Honeymoon,’ ‘Green Leaves among the Sere,’ ‘Evangeline,’ and ‘Our Village,’ or in the vagabond life of the present, as in ‘The Bearers of the Burden,’ and ‘A Resting Place,’ where a group of tired tramps awakens sentimental interest. His scheme of colour is arbitrary and peculiar, cool and languid tones of greyish green pervading most of his later pictures, which are preserved from a tendency to flatness by careful drawing and bold execution. He was elected an Associate in 1879.

John Pettie, R.A., was born at Edinburgh in 1839, and exhibited his first picture at the Royal Academy in 1857. Powerfully realized dramatic and historical incident forms the subject of most of his pictures, which display bold and dexterous handling, with evident enjoyment of picturesque

costume and rich and delicate combinations of colour. Among his characteristic pictures are 'A Sally,' 'Touchstone and Audrey,' 'Terms to the Besieged,' 'Sanctuary,' 'The Flag of Truce,' 'Jacobites,' 'The Threat,' 'Hunted Down,' 'The Drumhead Court Martial,' 'A State Secret,' 'General's Headquarters,' 'Sword and Dagger Fight,' 'The Hour,' 'Portrait of J. Taylor Whitehead, Esq., in costume of the 16th century,' 'Rob Roy,' 'A Ladye of High Degree,' 'A Lordly Gallant,' 'The Laird,' 'The Death Warrant,' and 'His Grace.' He has also contributed to the Royal Academy a brilliant series of portraits in the striking costumes of the 16th and 17th centuries. His election to the rank of Associate took place in 1867, and to full Membership in 1874.

Briton Rivière, A.R.A., born in London 1840, first studied drawing and painting in the studio of his father, an accomplished artist, and then became a member of Oxford University, graduating B.A. in 1867 and M.A. in 1873. As a painter of poetic or classic incident, in which animal life plays a leading part, he bids fair to be in knowledge and appreciation of animal character a worthy successor to the late Sir Edwin Landseer. In

1858 and 1859 he exhibited 'Rest from Labour,' 'Sheep on the Cotswolds,' and 'On the road to Gloucester Fair' at the Royal Academy. In 1866 his 'Poacher's Nurse' attracted much attention, and in the following year his 'Long Sleep' (exhibited at the Dudley) gained still higher approbation. In 1869 he exhibited 'Prisoners' at the Royal Academy, followed in successive years by 'Charity,' 'Circe and the Friends of Ulysses,' 'Come Back,' 'Daniel in the Den of Lions,' 'All that was left of the Homeward Bound,' 'Argus,' 'War Time,' 'The Last of the Garrison,' 'A Stern Chase is always a Long Chase,' 'Pallas Athene and the Herdsman's Dogs,' 'A Legend of St. Patrick,' 'Sympathy,' 'An Anxious Moment,' 'The Poacher's Widow,' 'Courts of Jamshyd,' 'In Manus Tuas, Domine,' and 'The Last Spoonful.' He was elected an Associate in 1878.

Marcus Stone, A.R.A. (the son of Frank Stone, A.R.A., an able painter of subjects of sentimental incident, such as 'The Last Appeal,' 'The Course of True Love,' 'Mated,' &c.,) was born in 1840, and exhibited his first picture at the Royal Academy when only seventeen. For several years he was a designer on wood, illustrating various

serial works by Dickens and other authors. In 1861 he exhibited the 'Fainting of Hero,' and two years later 'From Waterloo to Paris,' succeeded by 'The Princess Elizabeth forced to attend Mass by her Sister,' 'Edward the Second and Piers Gaveston,' 'Henry VIII. and Anne Boleyn,' 'Le roi est mort : vive le roi !' 'My Lady is a Widow and Childless,' 'Sain et sauf,' 'Rejected,' 'An Appeal for Mercy,' 'Sacrifice,' 'The Post Bag,' 'In the Shade,' 'Olivia and Dick Primrose,' and 'Amour ou Patrie.' Marcus Stone takes a high position among contemporary artists by his thoughtful and refined treatment of subjects of domestic incident, chiefly of the past century,—his types of feminine beauty being peculiarly delicate and charming in pose and expression. He was elected an Associate in 1877.

Luke Fildes, A.R.A., was born at Liverpool in 1844, and came to London in 1863, entering South Kensington Schools as a student. Three years later he became a student of the Royal Academy. For some years he was a designer on wood for 'Cornhill,' 'Once a Week,' 'The Graphic,' and other periodicals, and also furnished the illustrations for 'Edwin Drood.' In 1872 he exhibited

his first picture in oil at the Royal Academy, 'Fair quiet and sweet rest,' succeeded by 'Simpletons' and 'Applicants for admission to a Casual Ward' (*the picture of the year in the Royal Academy of 1874*). He subsequently contributed 'Betty,' 'The Widower,' 'Playmates,' and 'The Return of a Penitent.' Healthy and honest work, the literal but not vulgar rendering of everyday incident, redeemed by ennobling sentiment from commonplace realism, invest the foregoing pictures with the charm of true pathos. The artist was elected an Associate of the Royal Academy in 1879.

Frank Holl, A.R.A., born 1845, is a painter of the sad and tragic incidents of lowly life, indicated with true dramatic pathos, quiet expression and unaffected attitude. He entered the Royal Academy as a student when in his fifteenth year, and in 1864 exhibited his first Academy picture, 'Turned out of Church.' This was followed by 'Fern Gatherers,' 'The Ordeal,' 'The Convalescent,' 'The Lord gave and the Lord hath taken away,' 'No tidings from the Sea,' 'The Village Funeral,' 'Deserted,' 'Going Home,' 'Gone,' 'Want,' 'Newgate: Committed for Trial,' 'The Daughter of the House,' 'Widowed,' and

‘Ordered to the Front.’ In portraiture he has produced some noble work, notably ‘S. Cousins,’ ‘S. Adams Beck,’ and ‘Major Graham.’ He was elected an Associate of the Academy in 1878.

Elizabeth Thompson, the popular battle painter, was born at Lausanne. Most of her early life was divided between Italy and England, drawing being her daily occupation and delight. At the age of fifteen she entered South Kensington Schools as a student, but the routine of design not being her forte, she soon ceased her attendance. Three or four years later she entered the ‘life-class,’ and began to exhibit military drawings at the Dudley Gallery. At the age of twenty-three she sent her first picture in oils (‘The Visitation’) to the Academy, but it was rejected. A like fate befel her second attempt, but the third year saw her picture ‘Missing’ hung, but ‘skied.’ The fourth year saw her famous ‘Roll Call’ on the line. This remarkable painting stirred the heart of the nation more than any picture during the past half century. In 1875, ‘Quatre Bras’ was exhibited, and won from Ruskin the memorable eulogy, ‘This is Amazon’s work, no doubt of it, and the first fine pre-Raphaelite picture of battle we have had,



profoundly interesting, and showing all manner of illustrative and realistic faculty. The sky is most tenderly painted, and with the truest outline of cloud of all in the exhibition: and the terrific piece of gallant wrath and ruin on the extreme left, where the cuirassier is catching round the neck of his horse as he falls, and the convulsed fallen horse, seen through the smoke below, is wrought, through all the truth of its frantic passion, with gradations of colour and shade which I have not seen the like of since Turner's death." This noble picture was succeeded by 'Balaclava' and 'Inkerman,' each being in technical qualities an improvement upon its predecessor. In 1879, 'Listed for the Connaught Rangers' and 'The Remnants of an Army' were exhibited at the Academy, and 'The Defence of Rorke's Drift,' a commission from Her Majesty, is expected to add still further to the artist's reputation. In 1877 her marriage with Major Butler, C.B., took place, and her elevation to Academic rank cannot long be deferred.

Few British artists have devoted themselves to the production of subjects of a purely military nature. 'The Death of General Wolfe,' by

Benjamin West, P.R.A., 'The Death of Major Peirson,' by J. S. Copley, R.A., 'The Storming of Seringapatam' and 'The Siege of Acre,' by Sir R. K. Porter, 'The Battle of the Borodino,' 'The Relief of Lucknow,' and 'Cawnpore,' by George Jones, R.A.; 'The Battle of Waterloo,' by Sir William Allan, R.A.; a series of episodes in the Crimean and Franco-Prussian campaigns, by T. J. Barker; and the Wellington and Nelson frescoes, by Daniel Maclise, R.A., in the Houses of Parliament, were among the most important works illustrative of recent or contemporaneous warfare during the past century until Miss Thompson painted her remarkable battle-pieces, and Ernest Crofts, A.R.A., and R. C. Woodville began to identify themselves with this particular branch of art.

Ernest Crofts, A.R.A., born at Leeds in 1847, was educated at Rugby and in Berlin, where he first thought of following art as a profession. His early studies were conducted in London and afterwards in Düsseldorf, under Emil Hünten, the well-known battle painter, who was a pupil of Horace Vernet. In 1872 he exhibited his first picture at the Academy, and in 1874 he sent 'A Retreat:

episode of the German-French War,' followed by 'Ligny,' 'On the morning of the Battle of Waterloo,' 'Oliver Cromwell at Marston Moor,' 'Ironsides returning from sacking a Cavalier's house,' 'Wellington's March from Quatre-Bras to Waterloo,' 'On the Evening of the Battle of Waterloo,' and 'Marlborough after the Battle of Ramillies.' Sound drawing, skilful grouping, and vigorous execution characterize all the foregoing works, which bear the forceful impress of the Düsseldorf school. The painter was elected an Associate of the Royal Academy in 1878.

R. C. Woodville, a young painter of remarkable promise, a student of the Düsseldorf school, first attracted public attention by his picture exhibited in the Royal Academy in 1879, 'Before Leuthen, Dec. 3, 1757,' a spirited military subject, in which figures and horses are treated with considerable vigour; the favourable impression it produced was enhanced by his 'Blenheim, Aug. 13, 1704,' exhibited in 1880, a still more successful work in both subject and treatment.

Hubert Herkomer, A.R.A., born at Waal, in Bavaria, in 1849, began his art studies at South-

ampton in his thirteenth year, and subsequently became a pupil at South Kensington. In 1870 he exhibited for the first time in London at the Dudley Gallery a water-colour drawing entitled 'Hoeing,' and soon afterwards was elected an Associate of the Institute of Painters in Water Colours, and exhibited a series of striking national subjects, 'Abendbrod,' 'At the Well,' 'Rest,' &c. In 1875 he exhibited his well-known 'Last Muster' at the Royal Academy, succeeded by, in following years, 'At Death's Door,' 'Der Bittgang,' 'Eventide,' 'God's Shrine,' 'Life, Light and Melody,' 'Windswept,' and portraits of Wagner, Tennyson and Ruskin. He was elected an Associate of the Academy in 1879. Pathetic incidents in the life of the poor and aged are the subjects of most of Herkomer's pictures. A grave and sincere motive underlies his work, which is simple and powerful in execution.

William Quiller Orchardson, R.A., is popularly identified with the portrayal of 'Society' incidents,—subjects of quiet comedy or genteel tragedy,—treated with much elegance and refinement. His execution is slight but effective, and his scheme of colour includes tints of an exquisite pearly grey

contrasted with masses of tawny yellow, a combination somewhat peculiar but generally pleasant. His recent picture of 'Napoleon on board the Bellerophon, July 23rd, 1815,' revealed a deeper phase of artistic feeling, and is one of the most important historical examples of the British School, being noble and pathetic in conception, and masterly in execution. It has been purchased by the President and Council of the Royal Academy. Among his other works are 'Day Dreams,' 'The Market-girl from the Lido,' 'Toilers of the Sea,' 'Casus Belli,' 'The Forest Pet,' 'The Protector,' 'Oscar and Brin,' 'Cinderella,' 'Hamlet and the King,' 'Ophelia,' 'A Venetian Fruit-seller,' 'Escaped,' 'Too good to be true,' 'Flotsam and Jetsam,' 'The Bill of Sale,' 'The Old Soldier,' 'The Queen of the Swords,' 'Jessica,' 'A Social Eddy: left by the Tide,' 'Autumn,' 'Hard Hit,' and 'The Young Housewife.' He was elected a Royal Academician in 1878.

Philip Richard Morris, A.R.A., is a painter of pleasing incidents of ordinary life, idealized by refined feeling, graceful drawing and pure and tender colour. Well-painted landscape forms an appropriate background to many of his pictures.

Chief among his exhibited works during the past ten years are 'A Highland Pastoral,' 'Good-bye, God bless you,' 'Whereon he died,' 'Through the Dell,' 'The end of the Journey,' 'The Widow's Harvest,' 'The Mowers,' 'Sigh no more, ladies,' 'The Sailor's Wedding,' 'Breezy June,' 'The Reaper and the Flowers,' 'The Heir to the Manor,' 'The Lost Heir,' 'La première Communion,' 'The Tomb,' 'The Condition of Turkey,' 'Michaelmas,' 'The Bathers Alarmed,' 'Hagar,' 'Fording the Stream,' 'The Bridge of Sighs,' 'The Corner Stone,' 'Cradled in his Calling,' and 'Sons of the Brave.' He was elected an Associate of the Royal Academy in 1877.

The works of Edwin Long, A.R.A., are distinguished by solid and careful drawing, refined colour and a certain charm of composition, the result of practised skill in the arrangement of groups of figures. Spanish incident forms the motive of many of his earlier works, but more recently he has achieved wide popularity by his Oriental subjects, more especially 'The Babylonian Marriage Market' and 'An Egyptian Feast,' both pictures being elaborate studies of the human form, grouped without confusion, and surrounded by architectural

and archæological details, treated with due subordination to the general effect. Among his principal works are 'Lazarillo and the Blind Beggar,' 'The Suppliants,' 'Fanchette,' 'The Moorish Proselytes of Archbishop Ximenes, Granada, 1500,' 'Miss,' 'Ernie,' 'The Babylonian Marriage Market,' 'Bethesda,' 'A. M. F. R.,' 'An Egyptian Feast,' 'An Ancient Custom,' 'A question of Propriety,' 'The Gods and their Makers,' 'Jessica,' 'Esther,' 'Vashti,' and 'An Assyrian Captive.' He was elected an Associate in 1875.

Valentine Cameron Prinsep, A.R.A., was elected an Associate of the Royal Academy in 1879. His drawing is firm and accurate, his scheme of colour if somewhat peculiar is generally harmonious, and his handling displays considerable vigour. Among his principal works are 'The Death of Cleopatra,' 'Reading 'Sir Charles Grandison,' 'The Dish of Tea,' 'Penelope,' 'The Harvest of Spring,' 'Lady Teazle,' 'Devonshire House,' 'The Gadarene Swine,' 'A Safe Confidant,' 'Newmarket Heath,' 'A Minuet,' 'I Believe,' 'Home from Gleaning,' 'A Bientôt,' 'The Linen Gatherers,' 'A Kashmir Nautch Girl,' 'Martaba,' 'The Roum-i-Sultana,' and 'The Imperial Assemblage held at

Delhi by the Viceroy, Lord Lytton, and attended by the principal Chiefs of the Indian Empire.'

Space will not allow of more than a brief enumeration of the names and principal recent works of many veteran and youthful painters outside the pale of the Academy, who have aided in the formation of a school of *genre* in which the light and vivacious treatment of incident has replaced the conventional and more prosaic manner of the earlier part of the century. In the following list of able painters of idealized, romantic or domestic incident, will be found many whose works bid fair to entitle them to early Academic recognition.

Alma-Tadema, Laura. — 'A Blue-stockings,' 'Hunt the Slipper,' 'A good book.'

Anderson, Sophie. — 'The Proposal,' 'Guess Again,' 'The Bathers.'

Archer, J. — 'Sacrifice to Dionysius,' 'Rose,' 'The Painter's Little Model.'

Armstrong, T. — 'Feeding Pigeons,' 'Spinning,' 'The Fisherman and the Maiden.'

Backhouse, Mary. — 'Spoils from the Vineyard,' 'Among the Mountains,' 'Eleanore.'



Bale, E.—‘Summer Roses,’ ‘Olivia.’

Ballantyne, J.—‘A Young Cavalier,’ ‘Ennuyée.’

Barber, C. B.—‘Who shall say?’ ‘Beauty and the Beast,’ ‘The New Whip.’

Barclay, Edgar.—‘Women Moulding Water Jars, Algeria,’ ‘A Kabyle Woodcutter.’

Barnard, F.—‘Saturday Night,’ ‘Scene from Barnaby Rudge,’ ‘At the Pantomime,’ ‘The Chaperon.’

Barrett, Jerry.—‘Where the Bee Sucks,’ ‘Blind Girl of Pompeii,’ ‘Relics of my Grandmother.’

Bartlett, W. H.—‘What are the wild waves saying?’ ‘The Music Lesson,’ ‘Happy Days.’

Bayes, A. W.—‘Crompton Inventing the Spinning Wheel,’ ‘Chicks,’ ‘Friends and Foes.’

Beavis, R.—‘Halt of Prince Charles Edward,’ ‘Return from Ploughing,’ ‘Perils of the Road in 1710,’ ‘Pilgrims to Mecca,’ ‘Bedouin Encampment.’

Benson, E.—‘The Last Worshipper,’ ‘Sunday Morning in Titian’s Country,’ ‘Late for Church.’

Blashfield, E. H.—‘The Roman Ladies.’

Bradley, Basil.—‘Blossom,’ ‘Sheep Washing,’ ‘The Orphans.’

Brewtnall, E. F.—‘The Sleeping Beauty,’ ‘Blind Beggar’s Daughter of Bethnal Green,’ ‘The Bailiff’s Daughter of Islington,’ ‘Cinderella.’

Bridgman, F. A.—‘Towing on the Nile,’ ‘First Steps,’ ‘A Lady of Cairo Visiting,’ ‘A Royal Pastime at Nineveh,’ ‘Sanctuary in the Sahara.’

Bromley, W.—‘The Village Belle,’ ‘Returning Home,’ ‘Richelieu.’

Browning, R. B.—‘A Worker in Brass, Antwerp,’ ‘Watching the Skittle Players.’

Buckman, E. — ‘Tumbling through the World,’ ‘Off to Northern Seas,’ ‘A Railway Cutting.’

Burfield, J. M.—‘An Intercepted Letter,’ ‘Alone in the World,’ ‘Remonstrance.’

Burr, John. — ‘Domestic Troubles,’ ‘The Truant,’ ‘Gertrude,’ ‘Flower Girl,’ ‘Incorrigible.’

Burr, A. H.—‘Seventy Years ago,’ ‘Music,’ ‘Roasting an Apple,’ ‘The Mouse Trap.’

Busk, E. M.—‘Sophy,’ ‘Psyche.’

Caldecott, R.—‘There were three Ravens sat on a Tree,’ ‘’Till the Setting of the Sun.’

Collins, C.—‘Interior of a Cow House,’ ‘Going to the Fair.’

Couldery, H. H.—‘A Fascinating Tail,’ ‘An Old Poacher,’ ‘A Sumptuous Repast.’

Clacy, Ellen.—‘Old and Grey,’ ‘The Organ Loft,’ ‘The Shadow in the Home.’

Claxton, Marshall.—‘Alfred the Great in the

Camp of the Danes,' 'Christ Blessing little Children,' 'The Sepulchre.'

Chadwick, H. D.—'In the Reign of Queen Elizabeth,' 'The Freedom of the Bridge.'

Clayton, J. E.—'A Hit, a very palpable hit,' 'Birds of a Feather,' 'En Famille.'

Carter, S.—'Richmond Park,' 'The ancient Sport of Kings,' 'Timber Hauling.'

Clark Joseph.—'Left in Charge,' 'The Young Mother,' 'Early Promise,' 'Jeane's Wedden Day in Mornen,' 'Hunger is the best Sauce.'

Cox, F. E.—'The Towing Path,' 'A Tiff,' 'Hampton Court in the Olden Time.'

Charlton, J.—'The Huntsman's Courtship,' 'Stag at Bay.'

Chalmers, G. P., (R.S.A.)—'The Legend.'

Cobbett, E. J.—'Gathering Flowers,' 'Waiting for a Customer,' 'Evening.'

Collinson R.—'Butter Burs,' 'Light in the Cottage,' 'A Summer Ramble.'

Crane, Walter.—'The Renaissance of Venus,' 'The Sirens,' 'Truth and the Traveller.'

Carr, D.—'Watercress Gatherers.'

Chevalier, N.—'An Eastern Puzzle,' 'Hinemoa, the Maori Girl.'

Cauty, H. H.—'Bebelle looking out for the

Corporal,' 'The last of a Ruined House.'

Cattermole, C.—'A Summons to Surrender,'  
'Volunteers for the Forlorn Hope.'

Caffieri, H.—'The Favourite Seat,' 'Music  
Lesson,' 'Searching for a Subject.'

Cotman, F. G.—'Au Revoir,' 'The Old, Old  
Story,' 'One of the Family.'

Calthrop, C.—'Meeting of Scottish Jacobites,'  
'Attempted Assassination of William, Prince of  
Orange,' 'Parted.'

Clausen, G. — 'The Night brings Rest,'  
'Women Washing: Zuyder Zee,' 'La Pensée.'

Christie, J. E.—'Introduction of Christianity  
into England.'

Cowen, L. J.—'Love's Letter Box,' 'Idleness.'

Cobbe, B.—'La Cantinière,' 'The Rivals,'  
'French Soldiers Fishing.'

Charles, J.—'L'Equestrienne,' 'Before the  
Dance,' 'Our Poor.'

Davidson, T.—'Divided,' 'Pledge of Love.'

Dixon, A.—'Found Straying,' 'Beauty and  
the Beast.'

Dowling, R.—'The Coptic Market, Cairo,'  
'Moses viewing the Promised Land,' 'From  
Calvary to the Tomb.'

Daffarn, W. G.—'The Forsaken,' 'Laughing

Water,' 'The Village Maiden.'

Dicey, Frank.—'In Rose Time,' 'Girls arranging Flowers,' 'Farewells.'

Dicksee, J. R. — 'The Willing Captive,' 'Freedom.'

Dicksee, F.—'Harmony,' 'Madeline,' 'Evangeline,' 'The House Builders.'

Dollman, J. C.—'Table d'Hôte at a Dog's Home,' 'Friends in Adversity.'

Douglas, E.—'Milking Time,' 'The Three Disgraces,' 'A Moral Lesson.'

Dillon, Frank.—'Among the Lotos Pools,' 'Festival of the Cherry Blossom, Japan.'

Emslie, A. E.—'Compulsory Education,' 'An Idle Time,' 'The Phrenologist.'

Emms, J.—'Cubs Playing,' 'Foxhounds on the Benches,' 'Hounds at Rest.'

Fyfe, W. B. C.—'The Fisherman's Daughter,' 'The Raid of Ruthven.'

Field, Walter.—'Darning Stockings,' 'The Milkmaid,' 'Henley Regatta.'

Farquharson, J.—'The Crofter's Team,' 'When Snow the Pasture Sheets,' 'The Babes in the Wood.'

Faed, John.—'Goldsmith in his Study,' 'The Rivals,' 'Going to Market.'

Egley, W. M.—‘A Moment of Reflection,’ ‘Scene from *Le Médecin malgré lui*,’ ‘The Morning Lesson.’

Green, C.—‘Come in!’ ‘A Consultation,’ ‘The Girl I left Behind me.’

Garland, C. T.—‘Daisies,’ ‘A Little Breadwinner,’ ‘A Forlorn Hope.’

Gordon, R. J.—‘La Liseuse,’ ‘Lady Teazle.’

Goddard, Bouverie.—‘Colt Hunting,’ ‘The Fall of Man,’ ‘Struggle for Existence.’

Gow, A. C.—‘Tumult in the House of Commons, 1629,’ ‘The Relief of Leyden,’ ‘A Musical Story by Chopin,’ ‘News from the Front,’ ‘No Surrender,’ ‘Last Days of Edward VI.’

Goodwin, Albert.—‘The Returning of the Toilers,’ ‘Pastures of the Higher Alps,’ ‘Sindbad the Sailor.’

Gregory, C.—‘Folk Lore,’ ‘Doles,’ ‘Weal and Woe.’

Gow, James.—‘The Young Poet,’ ‘A Quiet Afternoon,’ ‘A Highland Funeral.’

Glindoni, H. G.—‘Arming the Household,’ ‘Friends or Foes,’ ‘The Quack,’ ‘A Charge of Witchcraft.’

Gadsby, W. H.—‘Fairy Tales,’ ‘Toasting,’ ‘Played Out.’

Gale, W.—‘Zillah, the Flower Girl,’ ‘An Interior: Algiers,’ ‘Daphne.’

Garland, H.—‘Sport in the Highlands,’ ‘Highland Drove,’ ‘Landing Sheep in the Highlands.’

Havers, Alice.—‘The Moon is Up,’ ‘June,’ ‘Peasant Girls,’ ‘Stonepickers,’ ‘Goosey, Goosey, Gander,’ ‘Rush Cutters,’ ‘Blanchisseuses.’

Hayllar, J.—‘A Deputation of Villagers presenting a Wedding Gift,’ ‘A Boulogne Fish Girl,’ ‘Good Folks are Scarce.’

Hillingford, R.—‘An incident in the early life of Louis XIV,’ ‘A Summons from the Invisible Judges,’ ‘England’s Welcome to Henry V. after Agincourt.’

Helmick, H.—‘The Theologians,’ ‘Marriage Settlement: West of Ireland,’ ‘Against Witches.’

Hood, G. P. Jacomb.—‘St. Simeon Stylites,’ ‘Mercy at the Wicket Gate.’

Hughes, Edwin.—‘Lone and Weary,’ ‘Distinguished Visitors,’ ‘Old Friends.’

Hume, E. — ‘Tired,’ ‘Neighbours,’ ‘Just Landed.’

Horsley, Walter C.—‘An Awkward Predicament,’ ‘The Hour of Prayer,’ ‘Narrow Way, Cairo,’ ‘Shopping in Constantinople.’

Holmes, G. A.—‘Happy as can be,’ ‘Country

Courtship,' 'Country Life.'

Hole, W. B.—'A Straggler of the Chevalier's Army,' 'Christmas Eve at the Squire's.'

Hemsley, W.—'Welsh Children,' 'Granny's Lesson,' 'Peg Top.'

Halswelle, Keeley.—'Play Scene in Hamlet,' 'Waiting for the Blessing of Pius IX.,' 'Non Angli, sed Angeli,' 'Gathering Clouds,' 'Flood on the Thames.'

Hill, J. J.—'The Fisherman's Return,' 'The Day-dream,' 'An Irish Village.'

Henly, L. C.—'Evening of a Quiet Life,' 'A Good Title,' 'Out-door Relief.'

Hardy, Heywood.—'Christmas Eve,' 'Meg Merrilies and the Laird of Ellangowan,' 'The Gallant Stranger,' 'Duty,' 'Pleasant Company makes the way Short.'

Hill, Arthur.—'Oh! that I had Wings like a Dove,' 'Oranges,' 'The Foolish Virgins.'

Hennessey, W. J.—'Wood Gleaners,' 'A Visit to the Peacock,' 'A Daughter of Eve.'

Hindley, G. C.—'After the Duel,' 'Here's a Health to the King,' 'A Bundle of Possibilities.'

Hallé, C. E.—'A Little Blue Stocking,' 'A Cup of Tea,' 'St. George,' 'Premi!'

Hardy, F. D.—'Fairy Tales,' 'After the Party,'



‘Prayer for those at Sea,’ ‘A Music Party,’  
‘Tragedy.’

Herdman, R.—‘Charles Edward in the house  
of an Adherent,’ ‘Lochiel’s Warning,’ ‘A Wander-  
ing Minstrel,’ ‘Scene from Auld Robin Gray.’

Herbert, W. V.—‘Unwelcome Visitors,’ ‘Before  
the Days of Gunpowder.’

Holland, P. Sidney. — ‘Reading Rabelais,’  
‘How their Grandfather Died,’ ‘For Honour.’

Holliday, H.—‘Diana,’ ‘Ara innocentia,’ ‘The  
Duet.’

Holyoake, W.—‘Lover’s Vows,’ ‘Richard  
Savage,’ ‘The girl I left behind me.’

Hopkins, Arthur.—‘The Apple-Loft,’ ‘Signals  
of Distress,’ ‘Shelter.’

Hopkins, W. H.—‘A Holloa Forward,’ ‘A  
Cracker over the Clay.’

Hughes, Arthur.—‘Uncertainty,’ ‘The Old  
Neighbour gone before,’ ‘En Pénitence.’

Johnston, A. J.—‘The Covenanter’s Burial,’  
‘The Highland Repast,’ ‘Abdication of Mary  
Queen of Scots,’ ‘Macbeth.’

Johnson, Herbert.—‘A Ploughboy,’ ‘A Dull  
Day,’ ‘Crossing the Sarda.’

Jopling, Louise.—‘Five o’clock Tea,’ ‘A  
Village Road,’ ‘Evelina,’ ‘Alsace,’ ‘Lorraine,’

'Pity is akin to Love,' 'Ophelia,' 'Weary Waiting,'  
'Trixy,' 'It might have been.'

Kennedy, C. N.—'The Letter,' 'The New Toy,'  
'A Disputed Point,' 'The Bohemians.'

Kennedy, E. S.—'Angling,' 'The Cross Roads,'  
'Waiting for the Coach,' 'Darby and Joan.'

King, Haynes.—'News from the Cape,' 'A  
Highland Home,' 'A Cosy Corner.'

King, Yeend.—'Up Hill and Down Dale,'  
'Saints and Sinners,' 'Alone.'

Luxmore, A. C. H.—'The Tomb of Louis de  
Brézé,' 'Angling.'

Lloyd, Tom.—'A Hundred Years Ago,' 'Nearly  
Home,' 'Taking home the Cow and Calf.'

Lee, Sydney W.—'Death of Abel,' 'The  
Bachelor.'

Ludovici, A.—'Mons. Coulon's Dancing Class,'  
'Le bal des pauvres,' 'In the Studio.'

Lucas, Seymour.—'Intercepted Despatches,'  
'An Ambuscade: Edge Hill,' 'Gordon Riots,'  
'As dry as a Limekiln,' 'On the Track,' 'The  
Armada in sight.'

Lockhart, W. E.—'Gil Blas and the Archbishop  
of Granada,' 'Murder of Cardinal Beaton.'

Lomax, J. A.—'Thoughts of Christmas,'  
'Olden Times at Haddon.'

Leighton, E. Blair.—‘A Flaw in the Title,’  
‘Until Death us do part,’ ‘The Dying Copernicus.’

Lindsay, Sir Coutts. — ‘Lady Lindsay,’  
‘Ariadne,’ ‘A Venetian Senator.’

Lidderdale, C. S.—‘A last Look,’ ‘Please help  
me over,’ ‘Beauty and the Beast.’

Linton, J. D. — ‘Memories,’ ‘Victorious,’  
‘Biron.’

Lawson, Wilfrid.—‘Children of the Great  
City,’ ‘Imprisoned Spring,’ ‘Dawn,’ ‘Merry  
Christmas,’ ‘Her Father’s House.’

Meyerheim, R.—‘A Stranger in the Field,’  
‘Pleasant Pastures,’ ‘Early Spring,’

Morgan, A.—‘Happy,’ ‘A Labour of Love.’

Magrath, W.—‘The Cottage Rose,’ ‘Something  
towards the Rent,’ ‘In the Green Fields of Erin.’

Morgan John. — ‘The Jury,’ ‘French and  
English,’ ‘Breach of Promise of Marriage.’

Macnab, P.—‘The Way Home,’ ‘Reapers,’  
‘The Return from the Sheilings.’

Macgregor, Jessie.—‘The Gardener’s Daughter,’  
‘Service in the Chaneel,’ ‘May Morning.’

Moore, Albert. — ‘A Reader,’ ‘Sapphires,’  
‘Marigolds,’ ‘Garnets,’ ‘Beads,’ ‘A Work Basket.’

Morris, W. Bright.—‘Fair at Seville,’ ‘Temp-  
tation,’ ‘After the Day’s Work.’

Mulready, A. E.—‘A Little Creditor,’ ‘Left to Herself,’ ‘A Recess on a London Bridge.’

Montalba, Clara.—‘A Canal, Venice,’ ‘Early Morning: Venice,’ ‘The Last Journey,’ ‘Off Erith.’

Montalba, Hilda. — ‘Swedish Peasants in Church,’ ‘An Interesting Story,’ ‘Crab Baskets.’

Morgan, Fred. — ‘Summer Holiday,’ ‘The Parting Shot,’ ‘School Belles,’ ‘Jealousy,’ ‘Home through the Woods,’ ‘Apple Gathering,’ ‘Mid-day Rest.’

McLachlan, T. H.—‘Jarl Hacon in the Pentland Firth,’ ‘Vanderdecken,’ ‘The Gleaners.’

Mann, J. H. S.—‘Bosom Friends,’ ‘Breakfast in Bed,’ ‘The sound of Leaves.’

Macquoid, Percy.—‘Not for You,’ ‘Dost thou not Spare him One Kind Look?’

Nettleship, J. T.—‘Who shall rouse him up?’ ‘Fear,’ ‘A Wounded Messenger.’

Noble, J. S.—‘Freedom and Imprisonment,’ ‘Feeding Time,’ ‘Lazy Moments,’ ‘Welcome Rest,’ ‘Love and War.’

Nicol, J. Watson.—‘When a Man’s single he lives at his ease,’ ‘To our next Merrie Meetynge,’ ‘No Surrender,’ ‘A Night-Cap.’

Overend, W. H.—‘Sinking Despatches.’

Opie, E.—‘Cavaliers and Roundheads,’ ‘Free

from the trammels of Society,' 'Drawing Beer for the Gamekeeper.'

Ormsby, V.—'The Sonata,' 'A formal visit in the last century,' 'Besieged for a Song.'

Osborn, E. M. — 'A Golden Day-dream,' 'Reflections,' 'A Christmas Greeting.'

O'Neil, G.B.—'Reaping Time,' 'The Rehearsal,' 'Gee-up.'

Oliver, W.—'Tis best to be off with the old love,' 'Homeless.'

Perugini, C. E.—'Finishing Touches,' 'Fresh Lavender,' 'A Siesta,' 'Dead Leaves.'

Perugini, Kate.—'An Impartial Audience,' 'A Little Woman,' 'Multiplication.'

Pott, Laslett J.—'The Retreat from Moscow,' 'His Highness in Disgrace,' 'Waiting for the King's Favourite,' 'Shopping,' 'Catherine Douglas barring the door against the Assassins of James I. of Scotland,' 'The Trial of Queen Catherine.'

Paton, Frank.—'You are no Chicken,' 'Puss in Boots.'

Pasmore, D.—'There is a Question,' 'The Knavish Trick,' 'Hospitality.'

Patten, A. F.—'Reading Robinson Crusoe,' 'Fancy-free,' 'In love.'

Peele, J. T.—'Dressing Myself,' 'Bread and

Butter,' 'The Broken Necklace.'

Paget, H. M.—'Enid and Geraint.'

Provis, A.—'Bradenstoke Priory,' 'A Welsh Farmhouse,' 'A Berkshire Cottage.'

Reid, J. R.—'A Country Butcher's Shop,' 'Toil and Pleasure,' 'Rustic Cricket Match,' 'The Village Belle,' 'A Mother's Care.'

Richmond, W. B.—'Electra at the Tomb of Agamemnon,' 'The Song of Miriam.'

Rooke, T. M.—'The Story of Ruth,' 'King Ahab's Coveting,' 'The Thistle-down Gatherers.'

Roberts, T.—'With Song her Task Beguiling,' 'A Terrible Ghost Story,' 'Father's Boat.'

Robertson, C.—'Door of a Mosque, Lower Egypt,' 'Shoes of the Faithful,' 'Meum et Tuum.'

Robertson, H. R.—'The Plough,' 'Gleaners,' 'Ave Maria.'

Ross, R. T., R.S.A., (the late).—'Sunshine.'

Sadler, W. D.—'Steady, Brother, Steady,' 'Thursday,' 'Complete Angler,' 'Visiting their Flock.'

Shade, W. A.—'Sleep, Baby, Sleep.'

Small, W.—'The Wreck,' 'After the Storm,' 'The Captive Briton.'

Stokes, Adrian.—'One Step More,' 'Home-wards,' 'Drink to Me only with Thine Eyes,'

‘Penance of Dr. Johnson.’

Smallfield, F.—‘When Peggy’s Arms her Dog imprison,’ ‘Cats! Cats!’ ‘Old Actors.’

Stocks, Arthur.—‘Her Last Sacrament,’ ‘Sermon Time,’ ‘Her Sweetest Flower.’

Smith, George.—‘A Bit of Advice,’ ‘The Dove,’ ‘Festival Day.’

Smith, Carlton A.—‘Stitching Time,’ ‘Quiet Enjoyment,’ ‘Doubtful Generosity.’

Stacey, W. S.—‘Old Shipmates,’ ‘Out of Danger,’ ‘Disappointed Hopes.’

Staples, M. Ellen.—‘Baby’s Better,’ ‘An Angel’s Visit,’ ‘Somebody’s Coming.’

Strudwick, J. M.—‘Songs without Words,’ ‘Marsyas and Apollo.’

Stanhope, R. Spencer.—‘Love and the Maiden,’ ‘On the banks of the Styx,’ ‘The Waters of Lethe.’

Schäfer, T. H.—‘Music,’ ‘Sisters,’ ‘Home.’

Smythe, L. P.—‘Jessie,’ ‘Waiting,’ ‘Kindred Spirits.’

Staniland, C. J.—‘Fugitives for Conscience Sake,’ ‘Good-bye.’

Stock, F. R.—‘Our first Servant,’ ‘A watched pot never boils,’ ‘A Quiet Corner.’

Swan, J. M.—‘Dante and the Leopard,’ ‘A Fugitive.’

Symons, W. C.—‘Diana Hunting,’ ‘The Triumph of Bacchus,’ ‘Phyllis and Corydon.’

Topham, F. W. W.—‘Drawing for Military Service,’ ‘A Prize in the Lottery,’ ‘The Taming of the Shrew,’ ‘Home after Service.’

Thornycroft, Theresa.—‘The Parable of the Great Supper,’ ‘Dives and Lazarus,’ ‘The Feeding of the Multitude.’

Thompson, Jacob.—‘The Ferry Boat,’ ‘The Highland Bride,’ ‘The Hope Beyond.’

Taylor, E. R.—‘The Cloister Well,’ ‘Nearing Home,’ ‘Cliff: Southwold,’ ‘Not up to Sample.’

Vernon, A. L.—‘If all the World and Love were Young,’ ‘The Confidante,’ ‘Olivia.’

Waterhouse, J. W.—‘A Pompeian Shop,’ ‘The Household Gods,’ ‘The Tibia,’ ‘Remorse of Nero,’ ‘La Favorita.’

Waller, S. E.—‘The King’s Banner,’ ‘Home,’ ‘The Empty Saddle.’

Ward, Mrs.—‘Princess Charlotte of Wales,’ ‘Mrs. Fry Visiting Newgate,’ ‘Melody,’ ‘One of the last lays of Robert Burns.’

Wallis, Henry.—‘Outside a Prison in Southern Italy,’ ‘The Devotion of Sydney Carton,’ ‘Louis



## XI. and Cardinal Balue.'

Williams, Haynes.—'Ars longa, vita brevis,'  
'Congratulations,' 'The Ancestor on the Tapestry,'  
'The Stepmother.'

Wollen, W. B.—'Football.'

Wynfield, D. W.—'The New Curate,' 'Joseph making himself known to his brethren,' 'Ruth and Boaz,' 'At Traitors' Gate.'

Wright, Robt. W.—'Making Patchwork,' 'One for me,' 'Baby's Birthday.'

Wyburd, F.—'The Harem,' 'A Reminiscence of Venice,' 'Alone.'

Watson, J. D.—'Corporal Trim,' 'Tristram Shandy,' 'Taking Home the Bride.'

Waite, J. C.—'Mid-day Rest,' 'Introducing the Stepmother,' 'Music hath Charms.'

Walker, F. S.—'The Swing,' 'Convent Garden,' 'The Little Shepherdess,' 'Companions.'

Warren, K.—'Spring Time,' 'After the Dance.'

Weekes, W.—'Love's Confession,' 'A Warm before Tub,' 'Her Lord and Master.'

White, John.—'Old and Young,' 'Good-bye at the Door,' 'After the Christening.'

Woolmer, A. J.—'The Boudoir,' 'The Birth of Venus,' 'Isle of Prospero.'

Woods, H.—'A Venetian Ferry,' 'Convalescent,'

‘Street Life in Venice.’

Wilson, G.—‘Study of a Head,’ ‘The Quest.’

Weigall, H.—‘Going for Mine Walk,’ ‘A Trumpeter.’

White, D. T.—‘Le Malade Imaginaire,’ ‘Colonel Newcombe at the Charterhouse.’

Webster, A. G.—‘Girl Knitting,’ ‘Onward, Christian Soldiers.’

Woodington, W. F.—‘Fishermen,’ ‘Moses and Jethro’s Daughter,’ ‘Teaching the Laws.’

Weekes, E. L.—‘The Bashaw of Rabat and his Escort.’

Wyllie, W. M.—‘The House: Session, 1877.’

The greatest painter of Fruit and Still-life during the past generation was George Lance, for sometime a pupil of Haydon. He occasionally painted subject pictures also. In the National Gallery there are three examples of his work, the well-known ‘Red-Cap,’ and two Fruit pieces; and in the Sheepshanks Collection, at South Kensington, there are two other Fruit pieces. He was born near Colchester in 1802, and died in 1864. Chief among contemporary artists who make fruit, flowers, and other objects of still-life their special study are W. Hughes, G. W. Harris, E. Ladell,

A. F. Mutrie, M. D. Mutrie, W. J. Muckley, and E. S. Wood.

A review of the state of painting in England would be very incomplete were no allusion made to the class of work which the Grosvenor Gallery, founded by Sir Coutts Lindsay, was designed to enshrine and foster.

The primary object of the founder (himself an accomplished artist) appears to be a desire to afford space for an exhibition of works of refined and elevated sentiment, where, by isolation, they may escape the risk of being injured by the proximity of inferior pictures, antagonistic in style and colour. Art in its more popular form has hitherto been absent from the Grosvenor Gallery. Among the prominent features of the collections annually exhibited have been the pictures of E. Burne-Jones. This distinguished painter was not trained as an artist in his youth, and it was not until the close of his term of undergraduate residence at Oxford that he decided to adopt art as his profession. After many years of persistent labour and art study he has achieved a high position as an accomplished draughtsman and

brilliant colourist. His most important contributions to the Grosvenor Gallery have been a series of pictures illustrating the Work of the six days of Creation and the Rest of the seventh; 'The Beguiling of Merlin,' 'Venus's Mirror,' 'Le Chant d'Amour,' 'The Annunciation,' and 'The Golden Stairs,' all productions abstract and symbolic in idea and treatment, and provocative of much controversy: condemned by certain robust thinkers as morbid, self-conscious, archaic, and insincere; lauded by more æsthetic critics on the ground of their "gorgeous variegation of colour, sustained pitch of imagination, and wistful sorrowful beauty: all conspiring to make them not only unique in English work but in the work of all times and nations."—(*Rossetti.*)

The other chief contributors to the Grosvenor Gallery have been Sir Frederick Leighton, Messrs. Watts, Poynter, Millais, Alma-Tadema, Herkomer, Heilbuth, R. Spencer Stanhope, Albert Moore, Holman Hunt, Crane, Boughton, Doyle, P. R. Morris, C. E. Hallé, G. Howard, W. Severn, F. Dacey, A. Payne, M. Strudwick, W. B. Richmond, J. Bastien Lepage, Tissot, Legros, A. Parsons, J. R. Weguelin, Mark Fisher, Linton,

Hennessey, Cecil Lawson, R. W. Macbeth, Halswelle, Goodwin, C. N. Hemy, E. Pickering, and Whistler.

Although until recently our British School of Painting was far inferior to the French in technical method, in the training of its students, and often in intellectual grasp of a subject, it is probably superior in individuality, variety of treatment, and purity of motive. Unaccustomed to the vast canvases used on the Continent, our painters lack the discipline which they afford in drawing the figure on a large scale, and this is probably the weakest point in British art. But although the superiority of the French system of tuition may be generally recognised, its results are not of commensurate value. Its themes are too often sensual or morbid,—mere vehicles for the display of technical ability and unsympathetic power. Whatever the deficiencies of our school from a technical standpoint, it is animated by sincerity of purpose, reverential love of nature, and pure and healthy thought and feeling. “Popular or classic, temporary or eternal, all good art is more or less didactic.” The true art student will not seek to dissever art from morality, but will ever

recognise the unity of the Beautiful and the Good. In the eloquent language of Sir Joshua Reynolds, "The art which we profess has beauty for its object: this it is our business to discover and to express; but the beauty of which we are in quest is general and intellectual; it is an idea that subsists only in the mind; the sight never beheld it, nor has the hand expressed it; it is an idea residing in the breast of the artist, which he is always labouring to impart, and which he dies at last without imparting, but which he is yet so far able to communicate as to raise the thoughts and extend the views of the spectator; and which, by a succession of art, may be so far diffused that its effects may extend themselves imperceptibly into public benefits, and be among the means of bestowing on whole nations refinement of taste: which, if it does not lead directly to purity of manners, obviates at least their greatest depravation, by disentangling the mind from appetite, and conducting the thoughts through successive stages of excellence, till that contemplation of universal rectitude and harmony, which began by taste, may, as it is exalted and refined, conclude in virtue."



## PAINTING IN WATER COLOURS.

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**T**HE history of our National School of Water Colour Painting demands more extended treatment than the original plan of this work can afford. A slight sketch of its origin and progress may, however, prove useful to the art student.

Although we can boast of no oil painters of merit earlier than the days of Hogarth, we had painters of miniatures in water colours, who equalled their rivals on the Continent, fully a century before his time. One of the first English artists of whose works we have any record was Francis Barlow, who was born in Lincolnshire about 1626, "and placed with one Sheperd, a face painter; but his taste lay in birds, fish and animals, in which he made great figure, though his colouring was not equal to his designs." It

was not, however, until the close of the last century that a school of landscape painters in transparent water colours arose. The first professors of the art made their drawings in Indian ink, and then tinted them thinly with grey or other warm local colour. The drawings of M. A. Rooker, T. Hearne, and W. Payne, executed towards the close of the last century, are wrought in this manner. J. R. Cozens hit upon the expedient of substituting grey or blue monotone for the Indian ink of his compeers, and thus raised the art a step higher from its resemblance to coloured prints. Two great artists—Thomas Girtin and J. M. W. Turner—introduced the important change which made water colour a rival to oil painting in luminous colouring by laying on these local tints primarily. Truth and brilliancy were so evidently the result of the new system that it soon superseded the old one. The method of taking out lights from masses of colour by the use of bread, and other similar expedients, such as the abrasion of the paper with the knife to get sharp and sunny sparkles of light, are said to have been discovered by Turner. Washing to obtain a granulated surface was practised extensively by Robson, while stippling was indulged in to excess by R. Hills. All these



varying processes were at times combined in Turner's work, and since his day various other methods of execution have been devised, one of the chief being the introduction of opaque or body colours to give an air of crispness and solidity to the handling, often with a loss of that purity and brilliancy of tone which are so peculiarly characteristic of the art.

In 1805 the chief professors of water colour painting, feeling justly confident of their powers, and dissatisfied with the inferior position in which their drawings were hung at the Royal Academy, formed a society of their own, and the first exhibition of "The Society of Painters in Water Colours" was opened in Lower Brook Street, Grosvenor Square, on the 22nd of April of that year. The exhibition was shortly afterwards removed to Bond Street, then to Spring Gardens, and finally to the rooms in Pall Mall East, where it still continues to be held. The original members of the Society were G. Barret, J. Cristall, W. S. Gilpin, J. Glover, W. Havell, R. Hills, J. Holworthy, J. C. Nattes, F. Nicholson, N. Pocock, W. H. Pyne, S. Rigaud, S. Shelley, J. Varley, C. Varley, and W. F. Wells. The names of Girtin and Turner are absent from

the list owing to the death of the former in 1802, and the election of the latter in the same year to the rank of a Member of the Royal Academy. In the collection of drawings by these early masters now at South Kensington we can trace the growth of the art, and, as Mr. Cosmo Monkhouse justly observes, "can see the delicate dexterity of Edridge, the beautiful distances of Glover; how true and delicate were the lightly-washed monochrome water scenes of Hearne; how robust the studies of Sandby; that Daniell and Dayes could not only draw architecture well, but could warm their buildings with sun and surround them with space and air; that Cozens could conceive a landscape poem and execute it in delicate harmonies of green and silver; that Girtin could invest the simplest study with the feeling of the pathos of ruin and solemnity of evening: the first of water colour painters to feel and paint the soft penetrative influence of sunlight, subduing all things with its golden charm."

In 1832, owing to the increasing number of professors of the art, a new Society was founded, called "The New Society of Painters in Water Colours," and their first exhibition took place in

Old Bond Street in the spring of that year. The members were W. Cowen, James Fuge, T. Maisey, G. F. Phillips, J. Powell, W. B. S. Taylor, and T. Wageman. In 1863 they removed to new premises, where they opened their exhibition under the title of "The Institute of Painters in Water Colours." Both societies contain artists of distinguished ability, and in each the exclusive principle is maintained.

J. M. W. Turner, David Cox, Peter de Wint, A. V. Copley Fielding, George Barret, S. Prout, William H. Hunt, George Cattermole, and J. F. Lewis are the great masters of the British school of water colour painting. Holding a high position in the second rank of early water colour painters are the names of G. Lambert, Paul Sandby, M. A. Rooker, F. Wheatley, T. Hearne, J. K. Sherwin, F. Nicholson, J. R. Cozens, N. Pocock, T. Rowlandson, J. C. Ibbetson, D. M. Serres, E. Dayes, J. Glover, S. Howitt, H. Edridge, J. Cristall, S. Owen, R. Hills, T. Girtin, J. Varley, J. S. Cotman, W. Havell, J. J. Chalon, W. Turner, L. Clennell, S. F. Rigaud, G. F. Robson, F. Nash, R. Westall, E. Dorrell, H. Liverseege, G. Chambers, G. W. Shephard, J. M. Ince, W. Stanley, W.

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Oliver, S. Austin, G. Cruikshank, W. Arches, S. Cook, W. Bennett, J. D. Harding, C. Bentley, and S. Bough.

Pre-eminent as is the rank of Turner as a landscape painter in oil, perhaps his great reputation rests even more securely upon his water colour drawings, which are simply marvellous for minute finish combined with breadth of effect and luminosity of colour. Of his drawings for Dr. Whitaker's "History of Richmondshire," and "The Rivers of England," Ruskin says, "The foliage is free, rich and marvellous in composition, the effect of mist complex, the rock and hill drawing insuperable, the skies exquisite in complex form;" And of his series of Italian drawings he says: "There is but one criticism possible—they cannot be better done." "Standards of exquisitest landscape art, the first of such existent among men and unsurpassable." Space will not permit of more than an allusion to Turner's magnificent series of drawings for the illustration of Hakewell's "Picturesque Tour of Italy," Finden's "Illustrations to the Bible," "Picturesque Views in England and Wales," "The Rivers of France," "Annual Tour," "Picturesque Views on the Southern Coast

of England," and the works of Sir Walter Scott, Lord Byron, Rogers, Milton, Campbell, and his "*Liber Studiorum*." By a fortunate coincidence the English School of line engraving was at its zenith in Turner's lifetime, and his finest works were translated into black and white under his personal superintendence, so that his original drawings, which by their exquisite delicacy are peculiarly liable to decay or injury, have been preserved to posterity through the medium of these marvellous engravings.

David Cox, born 1783, at Birmingham, in humble circumstances, rose by diligent study to the highest rank among English water colour painters. Beginning as a colour-grinder to the Birmingham theatre, he was promoted to the post of scene painter, and in 1803, when he went to London, he obtained an engagement in that capacity at Astley's theatre. He then earned a scanty income by making sketches and giving lessons to pupils, and in 1805 he paid his first visit to Wales—afterwards the favourite scene of his labours. In 1815 he removed to Hereford, where he remained several years, returning to London in 1827, and finally settling at Harborn Heath, near

Birmingham in 1844, where he remained until his death in 1859. Masculine handling, somewhat after the manner of Constable; bold and simple treatment of light and shade; and fresh, honest colouring are the distinguishing features of his style. His apparently hasty and 'blottesque' handling, when seen at the proper distance, suggests to the eye the cool moisture of early summer herbage, "the rustling, crumpled freshness of broad-leaved weeds, the play of pleasant light across deep-heathered moor or plashing sand, the melting of fragments of white mist into the dropping blue above." Among his most characteristic works are 'Lancaster Sands,' 'Weald of Kent,' 'On the Wye,' 'Hop Gatherers,' 'In time of War,' 'A Harvest time in Wales,' 'Welsh Funeral,' 'Hay time,' 'Bolton Abbey,' 'Chat Moss,' 'Windsor Castle,' 'Bolsover Castle,' 'Beaumaris,' 'Fern Gatherers,' 'Vale of Clwyd,' and several subjects at Haddon. Late in life he begun to practise oil painting, but his fame chiefly rests upon his water colour drawings. Many of his best pictures were rejected when sent to the exhibitions both of the British Institution and Royal Academy, and even at those of the Water Colour Society, of which he was a member, they

were frequently either 'skied' or 'floored.' Drawings which now fetch hundreds were by him sold with difficulty for twenty pounds, and it was not until a short time before his death that his genius was recognised and his reputation established. His works are now justly regarded as models for the study and emulation of the English school.

Peter de Wint, a veteran water colour painter of the old school, whose works are worthy to take rank beside those of David Cox, was born at Stone, in Staffordshire, in 1784. He was a pupil of J. R. Smith, crayon painter and engraver, and afterwards became a student of the Royal Academy. He married the sister of W. Hilton, R.A., a native of Lincoln, and thus became acquainted with the flat yet picturesque scenery of a county which has supplied the subjects of some of his finest drawings. He became a member of the Society of Painters in Water Colours, and for nearly forty years his drawings formed a prominent feature of its exhibitions. He adhered to the last to his original simple style of treatment, disregarding all innovations in the shape of opaque and more brilliant colours introduced by younger men. His handling is free and masterly; his subjects are

always extremely simple, the ordinary occupations of rural life amid the flat long-reaching meadows and corn-fields of Lincolnshire and adjoining counties forming the staple scenery of most of his drawings. He died in London in 1849.

Anthony Vandyke Copley Fielding, born 1787, a pupil of John Varley, was another able member of the old Water Colour Society, of which he was elected President on the death of Joshua Cristall. Although he frequently painted in oil, he is principally distinguished as a water colour painter of landscapes and sea pieces. His subjects are chiefly the undulating, well-wooded landscapes of Yorkshire; bits of long-reaching coast and marine scenery; and the wide sheep-dotted Downs of Sussex. He could express great sense of distance within a narrow compass, and his drawings are instinct with light and atmosphere. Truthfulness, delicacy of tone, and harmony of colour characterize his works. He died at Worthing in 1855.

George Barret, born about 1774, has acquired a considerable reputation by his classic compositions, bathed in warm summer sunshine or the cooler tones of twilight, and animated with well-



grouped figures. 'Sunset: Tivoli,' 'Going to the Fair,' 'Twilight,' 'Classical Composition: Moonlight,' 'Harlech Castle,' 'The Pilgrims: Sunset,' 'Classical Landscape, with Temple,' and 'Weary Trampers' are among his characteristic works. He died in 1842.

Samuel Prout, born 1783, was one of the oldest members of the Society of Painters in Water Colours and pre-eminent as an architectural draughtsman. He was not a colourist, nor in the full sense of the term a painter, but as a draughtsman with the lead pencil he was, in the representation of Gothic Architecture, unrivalled. The result of his artistic tours on the continent was a series of views on the Rhine, in France, Germany, Flanders, and Italy, which were mostly engraved or executed in lithography. The groups of figures with which his foregrounds are animated are always appropriate if somewhat mannered. Writing of one of his views of Amiens Cathedral, Ruskin says, "Its mystery has been abstracted into a few steady lines, with an intelligence of choice and precision of notation which build the cathedral as if it stood there, and in such accurate likeness that it could be recognized at a glance

from every other mass of Gothic in Europe." And again, "In the real apprehension of measurable magnitude, magnitude in things clearly seen,—stones, trees, clouds or towers,—Turner and Prout stand—they two—absolutely side by side—otherwise companionless." His death took place in 1852.

William Henry Hunt, born 1790, was a pupil of John Varley, one of his fellow students being Mulready. Almost his first patron was Dr. A. Munro, at whose house he met Turner, Edridge, Hearne and Linnell. His early works were painted in oil, but in 1824 he became an Associate of the Society of Painters in Water Colours, and after that time practised chiefly in water colour. His favourite subjects were flowers, fruit, and all kinds of still life, which afforded scope for his love of rich and quiet colours. Pilchards, Mushrooms, Dead Doves, Humming Birds, Bullaces and Primroses, are the simple objects which he invests with a splendour of colour and accuracy of texture unrivalled by any other modern master. As Ruskin characteristically says, his drawings "show what is meant by Painting, as distinguished from daubing, from plastering, from

rough casting, from chromo-tinting, from tray-varnishing, from paper-staining, and in general from the sort of things that people in general do when you put a brush into their hands and a pot within reach of them." An indefatigable worker, he was imbued with an enthusiastic love of the so-called common-place of nature, and a deep knowledge of his art. His most beautiful works are "Drawings illustrative of rural life in its veracity and purity, without the slightest endeavour at idealization, and still less with any wish either to caricature or deplore its imperfections." 'The Shy Sitter,' 'The Fisherman's Boy,' and 'The Blessing,' are drawings of the very highest class in the above category. Much of the artist's reputation rests upon his fruit pieces, some of which Ruskin styles "Absolutely right in colour, absolutely in light and shade, and without any rivalry in past or present art." "The grapes are the vintage of Rubens, and the shadows are the darkness of Tintoret." Hunt died in 1864.

George Cattermole, was born at Diss, in Norfolk, in 1800. When quite a youth he was engaged as one of the illustrators of "Britton's English Cathedrals," and devoted many years of study to

architectural antiquities. In 1830 he visited Scotland in search of materials for the illustration of the *Waverley Novels*. His greatest effort in this department was the "Historical Annual," a history of the Civil War, written by his brother, the designs for which were distinguished by great antiquarian knowledge in architecture, costume and accessories. For more than twenty years he was a member of the Old Water Colour Society, and among his principal contributions were 'Sir Walter Raleigh witnessing the Execution of the Earl of Essex in the Tower,' 'Old English Hospitality,' 'The Castle Chapel,' 'Hamilton of Bothwellhaugh preparing to shoot the Regent Murray,' 'After the Battle of Newbury,' 'Benvenuto Cellini defending the Castle of St. Angelo,' 'Visit to the Monastery,' 'The Unwelcome Return,' and 'Luther at the Diet of Spires.' Picturesque grouping, powerful execution and fine colour are combined in his best works. He died in 1868.

John Frederick Lewis, born 1805, began his artistic life as an engraver, but when a youth he decided to devote himself exclusively to oil painting, which he also abandoned in 1827, and took to painting in water colours exclusively, and in 1828

he was elected a Member of the Water Colour Society. He spent a great deal of time on the Continent, travelling in Germany, Italy, Spain, Turkey, Egypt, Asia Minor, &c., for several successive years. Between 1851 and 1856 were produced his most remarkable works, viz., 'The Harem,' 'An Arab Scribe,' 'Halt in the Desert,' and 'A Frank in the Desert of Mount Sinai.' These works are all remarkable for minute and carefully executed detail and rich yet delicate colour, and, in the opinion of Ruskin, "surpass in execution everything extant since Carpaccio." In 1855, on the death of Copley Fielding, he was elected President of the Water Colour Society, an office which he subsequently resigned, and returning again to oil painting, exhibited several important works in that medium in the Royal Academy, and in 1859 he was elected an Associate and afterwards an Academician. Among his principal oil paintings are 'The Greeting in the Desert,' 'A street scene in Cairo,' 'The Syrian Sheikh,' 'Lilies and Roses,' 'Temple of Com-Ombos,' 'A Turkish School,' 'The Prayer of Faith,' 'A Cairo Bazaar,' and 'Mosque of the Ghoreeyah.' He died in 1870.

In the following list of Members and Associates of the Two Societies of Painters in Water Colours will be found the names of most of the leading artists of our generation. Many of them are unrivalled in their particular spheres, and—thanks partly to great improvements in drawing paper and pigments—have accomplished feats of colour and effect undreamed of by the simple professors of the old school. Their Annual Exhibitions during the past quarter of a century form a distinctive era in the history and practice of the art.

## THE SOCIETY OF PAINTERS IN WATER COLOURS.

MEMBERS.—Sir John Gilbert, R.A. (*President*); L. Alma-Tadema, R.A.; George H. Andrews; G. P. Boyce; William Callow; Chas. Davidson; Thomas Danby; George Dodgson; William C. T. Dobson, R.A.; Edward Duncan; Birket Foster; Alfred D. Fripp; George A. Fripp; Arthur Glennie; Walter Goodall; Edward A. Goodall; Carl Haag; Alfred W. Hunt; S. P. Jackson; Joseph J. Jenkins; E. Killingworth Johnson; Paul J. Naftel; Alfred

P. Newton; Samuel Palmer; Francis Powell; T. M. Richardson; W. Collingwood Smith; Fredk. Tayler; J. D. Watson; H. Brittan Willis.

ASSOCIATE EXHIBITORS.—Mrs. Helen Allingham; Mrs. Helen C. Angell; Basil Bradley; Edward F. Brewtnall; Oswald W. Brierly; Robert Barnes; Edwin Buckman; William Collingwood; David Cox, Jun.; Mrs. H. Criddle; Walter Duncan; Sam. T. G. Evans; Walter Field; Margaret Gillies; Albert Goodwin; Wm. Matthew Hale; Miss Maria Harrison; Holman Hunt; Arthur Hopkins; T. R. Lamont; W. E. Lockhart, R.S.A.; Tom Lloyd; Arthur H. Marsh; H. Stacey Marks, R.A.; Miss Clara Montalba; H. Moore; Herbert M. Marshall; J. W. North; J. Parker; Samuel Read; Henry Parsons Riviere; Edward Radford; Cuthbert Rigby; Frederick J. Shields; F. Smallfield; Norman Tayler; H. Clarence Whaite; Otto Weber; R. Thorne Waite; Henry Wallis; W. Eyre Walker; Thomas J. Watson; Ernest A. Waterlow.

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THE INSTITUTE OF PAINTERS IN  
WATER COLOURS.

MEMBERS.—L. Hague (*President*); W. L. Leitch (*Vice-President*); John Absolon; J. Aumonier; Guido R. Bach; Edwin Bale; R. Beavis; G. H. Boughton, A.R.A.; Augustus Bouvier; Robert Carrick; Hugh Carter; Chas. Cattermole; G. Clausen; Thomas Collier; Edward H. Corbould; J. H. D'Egville; Edwd. H. Fahey; James Fahey; J. Fulleylove; A. C. Gow; C. Green; Towneley Green; E. J. Gregory; James Hardy; Edward Hargitt; Edwin Hayes, R.H.A.; Hubert Herkomer, A.R.A.; Harry Hine; H. G. Hine; C. E. Holloway; J. A. Houston, R.S.A.; Harry Johnson; W. K. Keeling; G. G. Kilburne; Sir Coutts Lindsay, Bart.; James D. Linton; Seymour Lucas; W. Lucas; H. Maplestone; Walter W. May; P. Mitchell; J. Mogford; J. H. Mole; James Orrock; R. Kyrke Penson; J. G. Philp; H. C. Pidgeon; Hen. B. Roberts; John Sherrin; William Simpson; F. J. Skill; William Small; Chas. J. Staniland; H. J. Stock; J. Syer; John Tenniel; W. L. Thomas; F. W. W. Topham; C. Vacher; Edmund G.



Warren; Carl Werner; J. W. Whymper; T. Walter Wilson; E. M. Wimperis; J. Wolf; L. J. Wood; W. Wyld.

LADY MEMBERS.—Miss Marian Chase; Miss Fanny Corbaux; Miss Louisa Corbaux; Mrs. William Duffield; Miss Emily Farmer; Miss Mary L. Gow; Lady Lindsay (of Balcarres); Mrs. Mary Margetts; Mrs. Elizabeth Murray; Mrs. W. Oliver; Miss Sarah Setchel; Mrs. Clarendon Smith.





## APPENDIX.

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For the following List of Members of the Royal Academy, from its foundation until the present year, I am indebted to Henry Eyre, Esq., Registrar of the Royal Academy.

Reynolds, Joshua (Sir)  
Cotes, Francis  
Wilton, Joseph  
Sandby, Thomas  
Barret, George  
Chambers, William  
Moser, George Michael  
Meyer, Jeremiah  
Catton, Charles  
Yeo, Richard  
West, Benjamin  
Sandby, Paul  
Baker, John  
Gwynn, John  
Wale, Samuel

Tyler, William  
Chamberlin, Mason  
Bartolozzi, Francesco  
Richards, John  
Toms, Peter  
Hone, Nathaniel  
Zuccarelli, Francesco  
Serres, Dominic  
Cipriani, J. Baptis  
Wilson, Richard  
Penny, Edward  
Carlini, Agostino  
Newton, Francis Milner  
Kauffman, Angelica  
Moser, Mary

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Hayman, Francis	Smirke, Robert
Dance, George	Bourgeois, Francis (Sir)
Gainsborough, Thomas	Stothard, Thomas
Dance, Nathaniel	Laurence, Thomas (Sir)
Zoffany, Johan	Westall, Richard
Hoare, William	Hoppner, John
Burch, Edward	Gilpin, Sawry
Cosway, Richard	Beechey, William
Nollekins, Joshua	Tresham, Henry
Barry, James	Daniell, Thomas
Peters, William	Shee, Martin Archer (Sir)
Bacon, John	Flaxman, John
Copley, John Singleton	Turner, J. M. W.
Stubbs, George	Soane, John
De Louthembourg, Philip Jas.	Rossi, Charles
Garvey, Edmond	Thomson, Henry
Wright, Joseph	Owen, William
Rigaud, John Francis	Woodforde, Samuel
Banks, Thomas	Howard, Henry
Wyatt, James	Phillips, Thomas
Farrington, Joseph	Marchant, Nathaniel
Opie, John	Callcott, Augustus W. (Sir)
Northcote, James	Wilkie, David (Sir)
Hodges, William	Ward, James
Russell, John	Westmacott, Richard
Hamilton, William	Smirke, Robert (Sir)
Fuseli, Henry	Bone, Henry
Yenn, John	Reinagle, Philip
Webber, John	Theed, William
Wheatley, Francis	Dawe, George
Humphrey, Ozias	Bigg, William Radmore

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Bird, Edward	Wyon, William
Raeburn, Henry	Maclise, Daniel
Mulready, William	Witherington, Wm. Fredk.
Chalon, Alfred Edward	Hart, Solomon Alexander
Jackson, John	Hardwick, Philip
Chantrey, Francis (Sir)	Roberts, David
Hilton, William	Chalon, John James
Cooper, Abraham	Barry, Charles (Sir)
Collins, William	Ross, William Charles
Baily, Edward Hodges	Knight, John Prescott
Daniell, William	Landseer, Charles
Cook, Richard	Webster, Thomas
Reinagle, Richard Ramsay	MacDowell, Patrick
Wyattville, Jeffrey	Herbert, John Rogers
Jones, George	Cope, Charles West
Wilkins, William	Dyce, William
Leslie, Charles Robert	Westmacott, Richard
Pickersgill, Henry William	Gordon, John Watson (Sir)
Etty, William	Creswick, Thomas
Constable, John	Redgrave, Richard
Eastlake, Charles Lock (Sir)	Grant, Francis (Sir)
Landseer, Edwin (Sir)	Marshall, William Calder
Newton, Gilbert Stewart	✓ Frith, William Powell
Briggs, Henry Perronet	Cousins, Samuel
Stanfield, Clarkson	Ward, Edward Matthew
Allan, William (Sir)	Elmore, Alfred
Gibson, John	Pickersgill, Fredk. Richard
Cockerell, Charles R.	Doo, George Thomas
Deering, John Peter	Foley, John Henry
Uwins, Thomas	Phillip, John
Lee, Frederick Richard	Smirke, Sydney

Hook, James Clarke	Wells, Henry Tamworth
Egg, Augustus Leopold	✓ Ansdell, Richard
Scott, George Gilbert (Sir)	Frost, William S.
Poole, Paul Falconer	Street, George E.
Weekes, Henry	✓ Dobson, W. C. T.
Boxall, William (Sir)	, Stocks, Lumb
Goodall, Frederick	✓ Armitage, Edward
Millais, John Everett	✓ Pettie, John
Cooke, Edward William	Woolner, Thomas
Horsley, John Calcott	Poynter, E. J.
Faed, Thomas	Gilbert, John (Sir)
Lewis, John Frederick	Leslie, G. D.
Richmond, George	✓ Davis, H. W. B.
Marochetti, Baron	✓ Orchardson, W. Q.
✓ Cooper, Thomas Sydney	Shaw, R. Norman
Calderon, Philip H.	Yeames, W. F.
Robinson, John Henry	✓ Marks, Henry Stacey
Watts, George Frederick	✓ Alma, Tadema L.
Leighton, Frederick (Sir)	✓ Hodgson, J. E.
Barry, Edward M.	Armstead, H. H.
Sant, James	





## INDEX.

---

	PAGE		PAGE
Absolon, J. . . . .	179	Barker, T. J. . . . .	133
Adams, J. C. . . . .	45	Barker, T. . . . .	24
Aitken, J. A. . . . .	46	Barnard, F. . . . .	140
Allan, Sir W. . . . .	66	Barnes, R. . . . .	178
Allingham, H. . . . .	178	Barret G. . . . .	171
Allom, T. . . . .	50	Barrett, J. . . . .	140
Alma-Tadema, Laurens . .	124	Bartlett, W. H. . . . .	140
Alma-Tadema, Laura . .	139	Barry, J. . . . .	58
Anderson, S. . . . .	139	Bates, D. . . . .	45
Andrews, G. H. . . . .	177	Bayes, A. W. . . . .	140
Angell, H. C. . . . .	178	Bayliss, W. . . . .	50
Ansdell, R. . . . .	86	Beavis, R. . . . .	140
Anthony, M. . . . .	37	Beechey, Sir W. . . . .	56
Archer, J. . . . .	139	Beechey, R. B. . . . .	49
Arches, W. . . . .	167	Bennett, W. . . . .	167
Armitage, E. . . . .	89	Benson, E. . . . .	140
Armstrong, T. . . . .	139	Bentley, C. . . . .	167
Aumonier, J. . . . .	44	Beverley, W. R. . . . .	49
Austin, S. . . . .	167	Bird, E. . . . .	64
		Blake, W. . . . .	60
Bach, G. R. . . . .	179	Blashfield, E. H. . . . .	140
Backhouse, M. . . . .	139	Boddington, H. J. . . . .	22
Bale, E. . . . .	140	Bonington, R. P. . . . .	33
Ballantyne, J. . . . .	140	Borrow, W. H. . . . .	45
Barber, C. B. . . . .	140	Bough, S. . . . .	167
Barclay, E. . . . .	140	Boughton, G. H. . . . .	125
		Bouvier, A. . . . .	179

	PAGE		PAGE
Boxall, Sir W. . . . .	56	Chalmers, G. P. . . . .	142
Boyce, G. P. . . . .	177	Chalon, J. J. . . . .	166
Bradley, B. . . . .	140	Chambers, G. . . . .	49
Breanski, A. de. . . . .	45	Charles, J. . . . .	143
Brett, J. . . . .	47	Charlton, J. . . . .	142
Brewtnall, E. F. . . . .	140	Chase, M. . . . .	180
Brierly, O. W. . . . .	49	Chester, G. . . . .	22
Bridell, L. . . . .	22	Chevalier, N. . . . .	142
Briggs, H. P. . . . .	72	Christie, J. E. . . . .	143
Bridgman, F. A. . . . .	141	Clacy, E. . . . .	141
Bright, H. . . . .	22	Clark, J. . . . .	141
Bromley, W. . . . .	141	Clausen, G. . . . .	143
Bromley, V. W. . . . .	43	Clint, A. . . . .	22
Brown, F. M. . . . .	112	Claxton, M. . . . .	141
Brown, A. K. . . . .	46	Clayton, J. E. . . . .	141
Brown, J. G. . . . .	45	Clennell, L. . . . .	166
Browning, R. B. . . . .	141	Cobbe, B. . . . .	143
Buckman, E. . . . .	141	Cobbett, E. J. . . . .	142
Bunney, J. . . . .	51	Cole, G. . . . .	33
Burfield, J. M. . . . .	141	Cole, V. . . . .	42
Burr, J. . . . .	141	Collier, J. . . . .	45
Burr, A. H. . . . .	141	Collier, T. . . . .	179
Busk, E. M. . . . .	141	Collingwood, W. . . . .	178
		Collins, W. . . . .	26
Caffieri, H. . . . .	143	Collinson, R. . . . .	142
Caldecott, R. . . . .	141	Collins, C. . . . .	141
Calderon, P. H. . . . .	118	Cooke, E. W. . . . .	46
Callcott, Sir A. W. . . . .	24	Cook, S. . . . .	167
Callow, W. . . . .	177	Cooper, A. . . . .	77
Calthrop, C. . . . .	143	Cooper, T. S. . . . .	78
Carmichael . . . . .	49	Corbaux, L. . . . .	180
Carr, D. . . . .	142	Corbaux, F. . . . .	180
Carrick, R. . . . .	179	Corbould, E. H. . . . .	179
Carter, S. . . . .	142	Cotman, F. G. . . . .	143
Carter, H. . . . .	179	Couldery, H. H. . . . .	141
Cattermole, C. . . . .	143	Cope, C. W. . . . .	84
Cattermole, G. . . . .	174	Copley, J. S. . . . .	62
Cauty, H. H. . . . .	142	Constable, J. . . . .	14
Chadwick, H. D. . . . .	142	Cotman, J. S. . . . .	24
		Cowen, L. J. . . . .	143

	PAGE		PAGE
Cowen, W...	166	Duncan, W.	178
Cox, F. E.	142	Dyce, W.	80
Cox, D.	168		
Cox, D., junr.	178	Earl, T.	77
Cozens, J. R.	166	Eastlake, Sir C. L.	74
Crane, W.	142	Edridge, H.	166
Crawford, R. C.	46	Egg, A. L.	88
Creswick, T.	34	Egley, W. M.	145
Criddle, Mrs. H.	178	Ellis, E.	44
Cristall, J.	166	Ellis, T.	45
Crofts, E.	102	Elmore, A.	86
Crome, J.	23	Emms, J.	144
Crowe, E.	102	Emslie, A. E.	144
Cruikshank, G...	167	Enfield, H.	44
		Etty, W.	71
Daffarn, W. G.	143	Evans, S. T. J.	178
Danby, F.	30		
Danby, T.	177	Faed, J.	144
Daniell, W.	142	Faed, T.	104
Davidson, T.	143	Fahey, E. H.	44
Davidson, C.	177	Fahey, J.	179
Davis, V.	45	Farmer, E.	180
Davis, H. W. B.	42	Farquharson, D.	46
Dawson, H.	35	Farquharson, J.	144
Dayes, E.	166	Field, W.	144
D'Egville, J. H.	179	Fielding, A. V. C.	171
Dicey, F.	144	Farren, R.	45
Dicksee, F.	144	Fildes, L.	129
Dicksee, J. R.	144	Fisher, M.	44
Dillon, F.	144	Foster, Birket	177
Dixon, A.	143	Fraser, A.	46
Dobson, W. C. T.	90	Fraser, R. F.	45
Dodd, A. C.	45	Fripp, G. A.	177
Dodgson, G.	177	Fripp, A. D.	177
Dollman, J. C.	144	Frith, W. P.	95
Dorrell, E.	166	Frost, E. W.	84
Douglas, E.	144	Fuge, J.	166
Dowling, R.	143	Fulleylove, J.	179
Duffield, Mrs. W.	180	Fuseli, H.	57
Duncan, E.	49	Fyfe, W. B. C.	144



	PAGE		PAGE
Gadsby, W. H. .. ..	145	Halswelle, K. .. ..	147
Gainsborough, T. .. ..	10	Haydon, B. R. .. ..	59
Gale, W. .. ..	146	Hayes, E. .. ..	48
Garland, C. T. .. ..	145	Hart, S. A. .. ..	81
Garland, H. .. ..	146	Harding, J. D. .. ..	167
Gibbs, H. .. ..	50	Hardy, F. D. .. ..	147
Gilbert, A. .. ..	22	Hardy, H. .. ..	147
Gilbert, Sir J. .. ..	92	Hardy, J. .. ..	179
Gill, E. .. ..	22	Hardy, T. B. .. ..	50
Gilpin, S. .. ..	77	Hargitt, E. .. ..	179
Gilpin, W. S. .. ..	164	Harris, G. W. .. ..	157
Gillies, Margaret .. ..	178	Harrison, Maria .. ..	178
Girtin, T. .. ..	165	Havers, A. .. ..	146
Glindoni, H. G. .. ..	145	Havell, W. .. ..	164
Glennie, A. .. ..	177	Hayllar, J. .. ..	146
Glover, J. .. ..	165	Hayter, Sir G. .. ..	56
Goddard, B. .. ..	145	Head, B. .. ..	45
Goodall, F. .. ..	101	Hearne, T. .. ..	165
Goodall, W. .. ..	177	Helmick, H. .. ..	146
Goodall, E. A. .. ..	177	Hemsley, W. .. ..	147
Goodwin, A. .. ..	145	Henry, J. L. .. ..	45
Gordon, Sir W. .. ..	56	Henderson, J. .. ..	46
Gordon, R. J. .. ..	145	Hemy, C. N. .. ..	49
Gow, J. .. ..	145	Henley, L. C. .. ..	147
Gow, A. C. .. ..	145	Hennessey, W. J. .. ..	147
Gow, M. L. .. ..	180	Herbert, J. R. .. ..	81
Grace, A. F. .. ..	44	Herbert, W. V. .. ..	148
Graham, P. .. ..	41	Herkomer, H. .. ..	134
Graham, T. .. ..	49	Herdman, R. .. ..	148
Grant, Sir F. .. ..	78	Hering, G. E. .. ..	22
Green C. .. ..	145	Herring, J. F. .. ..	77
Green, T. .. ..	179	Hetherington, J. .. ..	45
Gregory, C. .. ..	145	Hill, A. .. ..	147
Gregory, E. J. .. ..	179	Hill, J. J. .. ..	147
		Hill, J. S. .. ..	44
Haag, C. .. ..	177	Hills, R. .. ..	163
Hague, A. .. ..	45	Hillingford, R. .. ..	146
Hale, W. M. .. ..	178	Hilton W. .. ..	70
Hallé, C. E. .. ..	147	Hindley, G. C. .. ..	147
		Hines, F. .. ..	45

	PAGE		PAGE
Hines, T. .. ..	45	Jackson, S. P. .. ..	177
Hine H. .. ..	179	Jay, W. S. .. ..	45
Hine, H. G. .. ..	179	Jenkins, J. J. .. ..	177
Hodgson, J. E. .. ..	117	Johnson, E. K. .. ..	177
Hogarth, W. .. ..	6	Johnson, H. .. ..	179
Hole, W. B. .. ..	147	Johnson, C. E. .. ..	40
Holl, F. .. ..	130	Johnson, H. .. ..	148
Holland, J. .. ..	32	Johnston, A. J. .. ..	148
Holland, P. S. .. ..	148	Jones, E. B. .. ..	158
Holloway, C. E. .. ..	45	Jones, G. .. ..	133
Holliday, H. .. ..	148	Jopling, L. .. ..	148
Holmes, G. A. .. ..	146	Jutsum, H. .. ..	37
Holworthy, J. .. ..	164		
Holyoake, W. .. ..	148	Kaufmann, M. A. .. ..	63
Hood, G. P. J. .. ..	146	Keeling, W. K. .. ..	179
Hook, A. J. .. ..	45	Kennedy, C. N. .. ..	149
Hook, J. C. .. ..	47	Kennedy, E. S. .. ..	149
Hoppner, J. .. ..	56	Kilburne, G. G. .. ..	179
Hopkins, W. H. .. ..	148	King, H. .. ..	149
Hopkins, A. .. ..	148	King, Y. .. ..	149
Horsley, J. C. .. ..	91	Knight, J. W. B. .. ..	44
Horsley, W. C. .. ..	146	Knight, J. P. .. ..	56
Houston, J. A. .. ..	179		
Howard, H. .. ..	65	Ladell, E. .. ..	157
Howitt, S. .. ..	166	Ladbrooke .. ..	22
Hughes, A. .. ..	148	Lambert, G. .. ..	166
Hughes, E. .. ..	146	Lamont, T. R. .. ..	178
Hughes, W. .. ..	157	Lance, G. .. ..	157
Hulme, F. W. .. ..	22	Landseer, Sir E. .. ..	75
Hume, E. .. ..	146	Landseer, C. .. ..	62
Hunt, A. W. .. ..	40	Law, D. .. ..	45
Hunt, W. Holman .. ..	108	Lawrence, Sir T. .. ..	55
Hunt, W. H. .. ..	173	Lawson, C. .. ..	44
Hunter, C. .. ..	49	Lawson, W. .. ..	150
		Leader, B. W. .. ..	39
Ibbetson, J. C. .. ..	22	Lee, S. W. .. ..	149
Ince, J. M. ... ..	166	Lee, F. .. ..	31
		Leighton, Sir F. .. ..	115
Jackson, F. W. .. ..	45	Leighton, E. B. .. ..	150
Jackson, J. .. ..	56	Le Jeune, H. .. ..	96

	PAGE		PAGE
Leslie, R. .. ..	49	Mann, J. H. S. .. ..	151
Leslie, G. D. .. ..	122	Maplestone, H. .. ..	179
Leslie, C. R. .. ..	73	Margetts, M. .. ..	180
Lewis, J. F. .. ..	175	Marks, H. S. .. ..	114
Lidderdale, C. .. ..	150	Marsh, A. H. .. ..	178
Lindsay, Sir C. .. ..	150	Marshall, H. M. .. ..	178
Lindsay, Lady .. ..	180	Martin, J. .. ..	27
Linnell, J. .. ..	28	Mason, G. H. .. ..	43
Linton, W. .. ..	27	May, A. W. .. ..	45
Linton, J. D. .. ..	150	May, W. W. .. ..	49
Liverseege, H. .. ..	166	Meyerheim, R. .. ..	150
Lloyd, T. .. ..	149	Miles, F. .. ..	50
Lloyd, S. .. ..	45	Millais, J. E. .. ..	110
Lockhart, W. E. .. ..	149	Mitchell, P. .. ..	179
Logsdail, W. .. ..	51	Mogford, J. .. ..	179
Lomax, J. A. .. ..	149	Mole, J. H. .. ..	179
Long, E. .. ..	137	Moore, A. .. ..	150
Lucas, G. .. ..	45	Moore, H. .. ..	48
Lucas, S. .. ..	149	Monro, C. B. .. ..	45
Lucas, W. .. ..	179	Montalba, C. .. ..	151
Ludovici, A. .. ..	149	Montalba, H. .. ..	151
Luxmore, A. C. H. .. ..	149	Morgan, J. .. ..	150
		Morgan, A. .. ..	150
		Morgan, F. .. ..	151
Macallum, H. .. ..	49	Morland, G. .. ..	22
Macbeth, R. W. .. ..	45	Morris, P. R. .. ..	136
Macbeth, J. .. ..	46	Morris, W. B. .. ..	150
Macnab, P. .. ..	150	Mortimer, J. H. .. ..	63
MacCallum, A. .. ..	39	Muckley, W. J. .. ..	158
Macgregor, J. .. ..	150	Müller, W. J. .. ..	35
Macnee, Sir D. .. ..	56	Mulready, W. .. ..	69
Macquoid, P. .. ..	151	Mulready, A. E. .. ..	151
Maclise, D. .. ..	85	Munn, G. F. .. ..	45
MacWhirter, J. .. ..	41	Murray, D. .. ..	46
McCulloch, H. .. ..	22	Murray, Mrs. E. .. ..	180
McKay, W. D. .. ..	46	Mutrie, A. F. .. ..	158
McLachlan, T. H. .. ..	151	Mutrie, M. D. .. ..	158
McTaggart, W. .. ..	46		
Magrath, W. .. ..	150	Naftel, P. J. .. ..	177
Maisey, T. .. ..	166	Naish, J. G. .. ..	50

	PAGE		PAGE
Nash, F. .. ..	166	Paton, W. .. ..	46
Nasmyth, P. .. ..	25	Paton, Sir J. N. .. ..	99
Nattes, J. C. .. ..	164	Patten, A. F. .. ..	152
Nettleship, J. T. .. ..	151	Peel, J. .. ..	38
<i>Rushman</i> Newton, A. P. .. ..	178	Peele, J. T. .. ..	152
Newton, G. S. .. ..	72	Penson, R. K. .. ..	179
Nicholson, F. .. ..	166	Percy, S. .. ..	22
Nicol, J. W. .. ..	151	Perugini, C. E. .. ..	152
Nicol, E. .. ..	103	Perugini, K. .. ..	152
Niemann, E. J. .. ..	36	Pettie, J. .. ..	126
Noble, J. S. .. ..	151	Phillip, J. .. ..	90
North, J. W. .. ..	178	Phillips, G. F. .. ..	166
Northcotè, J. .. ..	56	Phillips, T. .. ..	56
Nuson, T. .. ..	45	Philp, J. G. .. ..	179
		Pidgeon, H. C. .. ..	179
Oakes, J. W. .. ..	37	Pickering, J. L. .. ..	44
O'Connor, J. A. .. ..	22	Pickersgill, F. R. .. ..	97
O'Neil, G. B. .. ..	152	Pickersgill, W. W. .. ..	56
Oliver, W. .. ..	152	Pocock, N. .. ..	166
Oliver, W. .. ..	180	Poole, P. F. .. ..	82
Oliver, W. .. ..	167	Powell, F. .. ..	50
Opie, E. .. ..	151	Powell, J. .. ..	166
Opie, J. .. ..	56	Pott, L. J. .. ..	152
Orchardson, W. Q. .. ..	135	Poynter, E. J. .. ..	120
Ormsby, V. .. ..	152	Pritchett, E. .. ..	50
Orrock, J. .. ..	179	Prout, S. .. ..	172
Osborn, E. M. .. ..	152	Pyne, W. H. .. ..	146
Oules, W. W. .. ..	56	Pyne, J. B. .. ..	32
Overend, W. H. .. ..	151		
Owen, S. .. ..	166	Radford, E. .. ..	178
		Raeburn, Sir H. .. ..	56
Paget, H. M. .. ..	153	Rawle, J. S. .. ..	45
Palmer, S. .. ..	178	Read, S. .. ..	51
Parker, J. .. ..	178	Redgrave, R. .. ..	79
Parsons, A. .. ..	44	Reid, J. R. .. ..	153
Parton, E. .. ..	44	Reynolds, Sir J. .. ..	7
Pasmore, D. .. ..	152	Rigley, C. .. ..	178
Payne, A. .. ..	159	Richards, W. J. .. ..	50
Payne, W. .. ..	163	Richardson, T. M. .. ..	178
Paton, F. .. ..	152	Richmond, G. .. ..	56

	PAGE		PAGE
Richmond, W. B. .. ..	153	Smallfield, F. .. ..	154
Rigaud, S. F. .. ..	164	Smart, J. .. ..	46
Riviere, B. .. ..	127	Smirke, R. .. ..	64
Rivière, H. P. .. ..	178	Smith, J. C. .. ..	56
Roberts, D. .. ..	30	Smith, J. W. .. ..	45
Roberts, H. B. .. ..	179	Smith, C. A. .. ..	154
Roberts, T. .. ..	153	Smith, G. .. ..	154
Robertson, J. F. .. ..	56	Smith, C. .. ..	180
Robertson, C. .. ..	153	Smith, W. C. .. ..	178
Robertson, H. R. .. ..	153	Smythe, L. P. .. ..	154
Robson, G. F. .. ..	163	Stacey, W. S. .. ..	154
Romney, G. .. ..	56	Stanfield, C. .. ..	28
Rooke, T. M. .. ..	153	Stanhope, R. S. .. ..	154
Rooker, M. A. .. ..	166	Staniland, C. J. .. ..	154
Ross, R. T. .. ..	153	Stanley, W. .. ..	166
Rossetti, D. G. .. ..	111	Stannard .. ..	22
Rowlandson, T. .. ..	166	Staples, M. E. .. ..	154
		Stark, J. .. ..	24
Sadler, W. D. .. ..	153	Stock, F. R. .. ..	154
Sandby, P. .. ..	165	Stock, H. J. .. ..	179
Sant, J. .. ..	56	Stocks, A. .. ..	154
Schäfer, T. H. .. ..	154	Stokes, A. .. ..	153
Setchell, S. .. ..	180	Storey, G. A. .. ..	120
Severn, A. .. ..	44	Stothard, T. .. ..	59
Shade, W. A. .. ..	153	Stubbs, G. .. ..	77
Shaw, W. J. .. ..	49	Stone, M. .. ..	128
Shayer, W. .. ..	27	Stone, F. .. ..	128
Shee, Sir M. A. .. ..	55	Strudwick, J. M. .. ..	154
Shelley, S. .. ..	164	Swan, J. M. .. ..	155
Sheperd .. ..	162	Syer, J. .. ..	38
Shepheard, G. W. .. ..	166	Symons, W. C. .. ..	155
Sherwin, J. K. .. ..	166		
Sherrin, J. .. ..	179	Tayler, F. .. ..	77
Shields, F. J. .. ..	178	Tayler, N. .. ..	178
Serres, D. M. .. ..	166	Taylor, W. B. S. .. ..	166
Simpson, J. .. ..	56	Taylor, E. R. .. ..	155
Simpson, W. .. ..	179	Tenniel, J. .. ..	179
Skill, F. J. .. ..	179	Thomas, W. L. .. ..	179
Slater, W. J. .. ..	45	Thomson, L. .. ..	44
Small, W. .. ..	153	Thompson, E. .. ..	131

	PAGE		PAGE
Thompson, J. .. ..	155	Watts, G. F. .. ..	94
Thorburn, R. .. ..	93	Weber, O. .. ..	178
Thornhill, Sir J. .. ..	6	Webster, T. .. ..	74
Thornycroft, T. .. ..	155	Webster, A. G. .. ..	157
Todd, J. G. .. ..	45	Weekes, E. L. .. ..	157
Topham, F. W. W. .. ..	155	Weekes, W. .. ..	156
Trappes, F. M. .. ..	45	Weigall, H. .. ..	157
Turner, J. M. W. .. ..	15, 167	Weir, H. .. ..	77
Turner, W. .. ..	166	Wells, W. F. .. ..	164
Uwins, T. .. ..	65	Wells, H. T. .. ..	56
Vacher, C. .. ..	179	Werner, C. .. ..	180
Varley, J. .. ..	166	West, B. .. ..	54
Varley, C. .. ..	164	Westall, R. .. ..	166
Vernon, A. L. .. ..	155	Whaite, H. C. .. ..	38
Vickers, A. .. ..	26	Wheatley, F. .. ..	166
Vincent, G. .. ..	22	White, D. T. .. ..	157
Wade, T. .. ..	45	White, J. .. ..	156
Wageman, T. .. ..	166	Whistler, J. A. Mc. N. .. ..	44
Waite, J. C. .. ..	156	Whymper, J. W. .. ..	180
Waite, R. T. .. ..	178	Wilkie, Sir D. .. ..	67
Walker, F. .. ..	43	Williams, H. .. ..	156
Walker, F. S. .. ..	156	Williams, E. .. ..	22
Walker, W. E. .. ..	178	Williams, G. A. .. ..	22
Waller, S. E. .. ..	155	Williams, E. C. .. ..	22
Wallis, H. .. ..	155	Williams, P. .. ..	22
Wells, W. F. .. ..	164	Williams, P. .. ..	45
Walton, F. .. ..	45	Williams H. .. ..	156
Walters, G. S. .. ..	49	Willis, H. B. .. ..	178
Ward, H. .. ..	155	Wilson, R. .. ..	13
Ward, E. M. .. ..	88	Wilson, G. .. ..	157
Ward, J. .. ..	77	Wilson, J. .. ..	22
Warren, K. .. ..	156	Wilson, T. W. .. ..	180
Warren, E. G. .. ..	180	Wimperis, E. M. .. ..	180
Waterlow, E. A. .. ..	45	Wint, P. de .. ..	170
Waterhouse, J. W. .. ..	155	Witherington, W. F. .. ..	25
Watson, J. D. .. ..	156	Wolf, J. .. ..	77
Watson, T. J. .. ..	178	Wollen, W. B. .. ..	156
		Wood, E. S. .. ..	158
		Wood, L. J. .. ..	180
		Woods, H. .. ..	156

	PAGE		PAGE
Woodington, W. F. . .	157	Wyld, W. . . . .	180
Woodville, R. C. . .	134	Wyllie, W. L. . . .	44
Woolmer, A. J. . . .	156	Wyllie, W. M. . . .	157
Wortley, S. . . . .	56	Wynfield, D. W. . .	156
Wright, J. . . . .	56		
Wright, R. W. . . .	156		
Wyburd, F. . . . .	156	Yeames, W. F. . . .	123



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